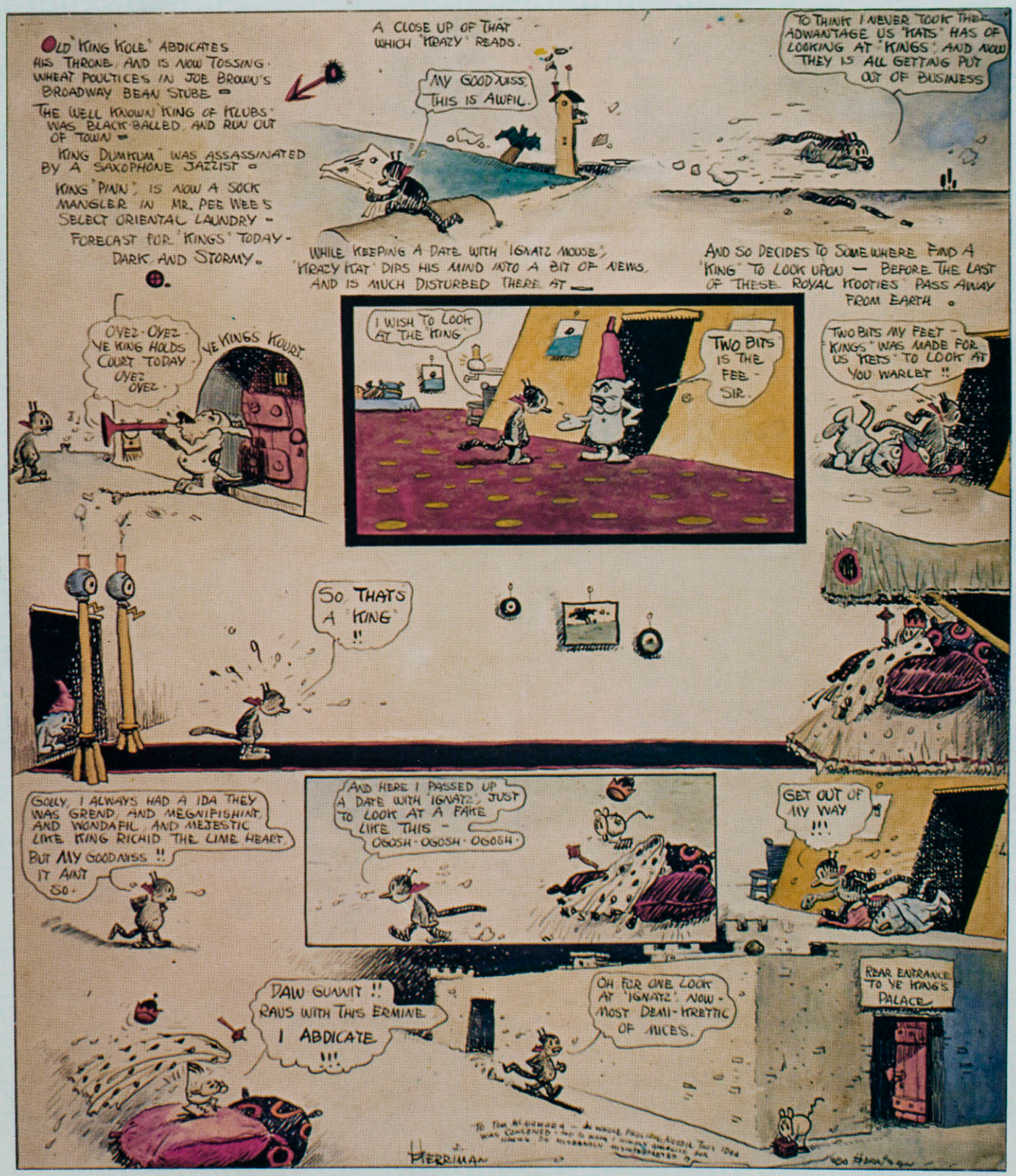
THE QUARTERLY MAGAZINE OF THE NATURAL HISTORY MUSEUM OF LOS ANGELES COUNTY
VOL. 13/NO. 1 SUMMER 1974

Terra


OLD KING KOLE ABDICATES HIS THRONE AND IS NOW TOSSING WHEAT POULTICES IN JOE BROWN'S BROADWAY BEAN STUBE -
THE WELL KNOWN KING OF KLUBS WAS BLACK-BALLED AND RUN OUT OF TOWN -
KING DUMKUM WAS ASSASSINATED BY A SAXOPHONE JAZZIST -
KING PIAN, IS NOW A SOCK MANGLER IN MR. PEE WEE'S SELECT ORIENTAL LAUNDRY -
FORECAST FOR KINGS TODAY - DARK AND STORMY.
A CLOSE UP OF THAT WHICH KRAZY READS.
MY GOODNESS THIS IS AWFIL.
"TO THINK I NEVER TOOK THE ADWANTAGE US KATS HAS OF LOOKING AT KINGS AND NOW THEY IS ALL GETTING PUT OUT OF BUSINESS
WHILE KEEPING A DATE WITH IGNATZ MOUSE, KRAZY KAT DIPS HIS MIND INTO A BIT OF NEWS, AND IS MUCH DISTURBED THERE AT
AND SO DECIDES TO SOMEWHERE FIND A KING TO LOOK UPON — BEFORE THE LAST OF THESE ROYAL KOOTIES PASS AWAY FROM EARTH.
OVEZ OVEZ OVEZ YE KING HOLDS COURT TODAY OVEZ OVEZ
YE KINGS KOURT
I WISH TO LOOK AT THE KING
TWO BITS IS THE FEE SIR.
TWO BITS MY FEET - KINGS WAS MADE FOR US KETS TO LOOK AT YOU WARLET !!
SO THATS A KING !!
GOLLY, I ALWAYS HAD A IDA THEY WAS GREND AND MEGNIFISHINT AND WONDAFIL AND MEJESTIC LIKE KING RICHID THE LIME HEART
BUT MY GOODNESS !! IT AINT SO.
AND HERE I PASSED UP A DATE WITH IGNATZ JUST TO LOOK AT A FAKE LIKE THIS - OGOSH - OGOSH - OGOSH
GET OUT OF MY WAY !!!
DAW GUWIT !! RAUS WITH THIS ERMINE I ABDICATE !!!
OH FOR ONE LOOK AT IGNATZ NOW - MOST DEMI-KRETTIC OF MICES.
REAR ENTRANCE TO YE KING'S PALACE
HERRIMAN

AMERICA'S DISPOSABLE HISTORY—THE COMIC STRIP

Natural History Museum Alliance 12th Annual Meeting

The 12th Annual Meeting of the Natural History Museum Alliance was held on Monday, June 10th, in the Delacour Auditorium of the museum.

Meeting was chairmaned by Lewis J. Hastings.

Division heads presented annual outstanding volunteer awards to: Judy Astone, Mary Alice Zeman, Mary Lorraine Romig, Rae M. Benz, Charllotte Lowe, Bert C. Draper, Stella Krieger.

The main address was delivered by Mr. Joseph Wetzel, architect for the new Gems and Mineral Hall. Slides of the plans were presented to give a visual concept of the exhibits to the members.

New board members were voted in.

Lawrence Jeffries, Chairman of the Board; John Wigmore, First Vice Chairman; Robert P. Miller, Jr., Second Vice Chairman; Randall J. Myers, Third Vice Chairman; Mrs. Richard Schuur, Secretary.

Following the business meeting in the auditorium, the members adjourned to the main floor where they had a sneak preview of the new John Jewett Garland Hall of American History which is under construction.

Mrs. Dorothy Seligman
Terra
Natural History Museum of Los Angeles County
900 Exposition Blvd.
Los Angeles, California 90007

Dear Mrs. Seligman:

You suggested that I write to the above address to make a restricted donation to the *Terra* Publication Committee of the Los Angeles Museum of Natural History Alliance. I enclose a check for $150 which is 10 percent of the advance I have received on my forth coming book, *Needlepoint Designs From North American and Pacific Cultures,* Doubleday and Co., 1975 (Tentative title). My intention is to give to the Terra Publications Committee 10 percent of the royalties which I will receive from the book. This percentage should amount to approximately $700.

I am led to make this donation because I admire *Terra's* efforts to publicize information about north american and pacific cultures and also because I appreciate the encouragement in my own research that I have received from Mrs. Sage Belt of that committee.

Sincerely yours,
Gay Ann Rogers

The following letter was received by Elizabeth J. Wright whose hemming bird article appeared in the spring issue of TERRA. *ed.*

My dear Miss Wright:

I was thrilled with your marvelous knowledgeable article about sewing birds. I am 88 years old and have been collecting them for over 35 years and have about 400 items. I am leaving them to the Monmouth Museum, Lincroft, New Jersey...I just gave them 20 very rare birds for the opening of their new museum and the rest they will get when I am gone...I knew Prof. Manton Copeland very well. He used to visit us and he catalogued my collection...

Sincerely yours,
Eugenie Bijur
Hartsdale, New York

Terra Award

Terra has received recognition for design excellence from Consolidated Papers Graphic Arts Recognition Committee (see below). Its editorial staff, graphic designers and printer share equally in the honors.

About the Cover

George Herriman has long been considered the dean of comic strip artists by his peers. His "Krazy Kat" is only now gaining the recognition due the art of a comic genius. The profound social satire of this strip, wherein he incorporated and criticized the prevailing social system, was usually lost on the average reader who superficially enjoyed the antics of Krazy and his silly pals, but ignored the artist's message. "Krazy Kat and Ignatz" ran from 1911 to 1944.

Terra®

The Quarterly magazine of
THE NATURAL
HISTORY MUSEUM
of Los Angeles County
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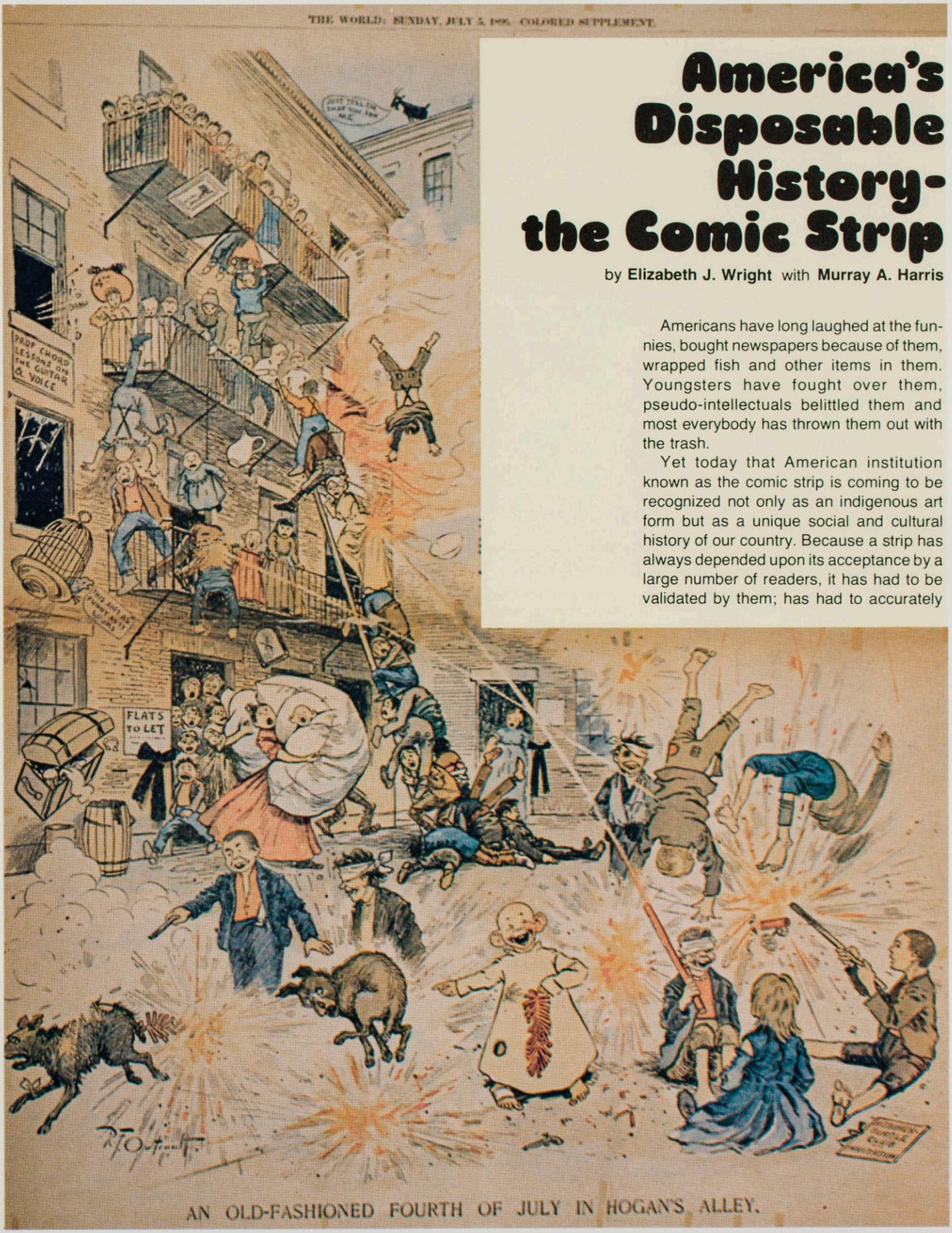
America's Disposable History- the Comic Strip

by **Elizabeth J. Wright** with **Murray A. Harris**

Americans have long laughed at the funnies, bought newspapers because of them, wrapped fish and other items in them. Youngsters have fought over them, pseudo-intellectuals belittled them and most everybody has thrown them out with the trash.

Yet today that American institution known as the comic strip is coming to be recognized not only as an indigenous art form but as a unique social and cultural history of our country. Because a strip has always depended upon its acceptance by a large number of readers, it has had to be validated by them; has had to accurately


THE WORLD: SUNDAY, JULY 5, 1896. COLORED SUPPLEMENT.
PROF CHORD LESSONS ON THE GUITAR & VIOLE
FLATS TO LET
AN OLD-FASHIONED FOURTH OF JULY IN HOGAN'S ALLEY.

Photos by Armando Solis

Heat up this Post Card with Hot Flat-iron, gas jet or match (Don't burn it).
KIN I GO TO THE STATION HOUSE WIT YOUSE
F. Opper
Copyright, 1906, by American Journal Examiner.
What's the trouble with Happy?

Preceding page
Outcault's urchin, The Yellow Kid, managed to survive the tumultuous slum life of Hogan's Alley.

A merry pastime, before the advent of the electronic media, was the application of a heated iron to a treated postcard to make visible characters hitherto unseen. This card has been heated and presto!—forces of law and order apply to Happy Hooligan's tin-can headgear.

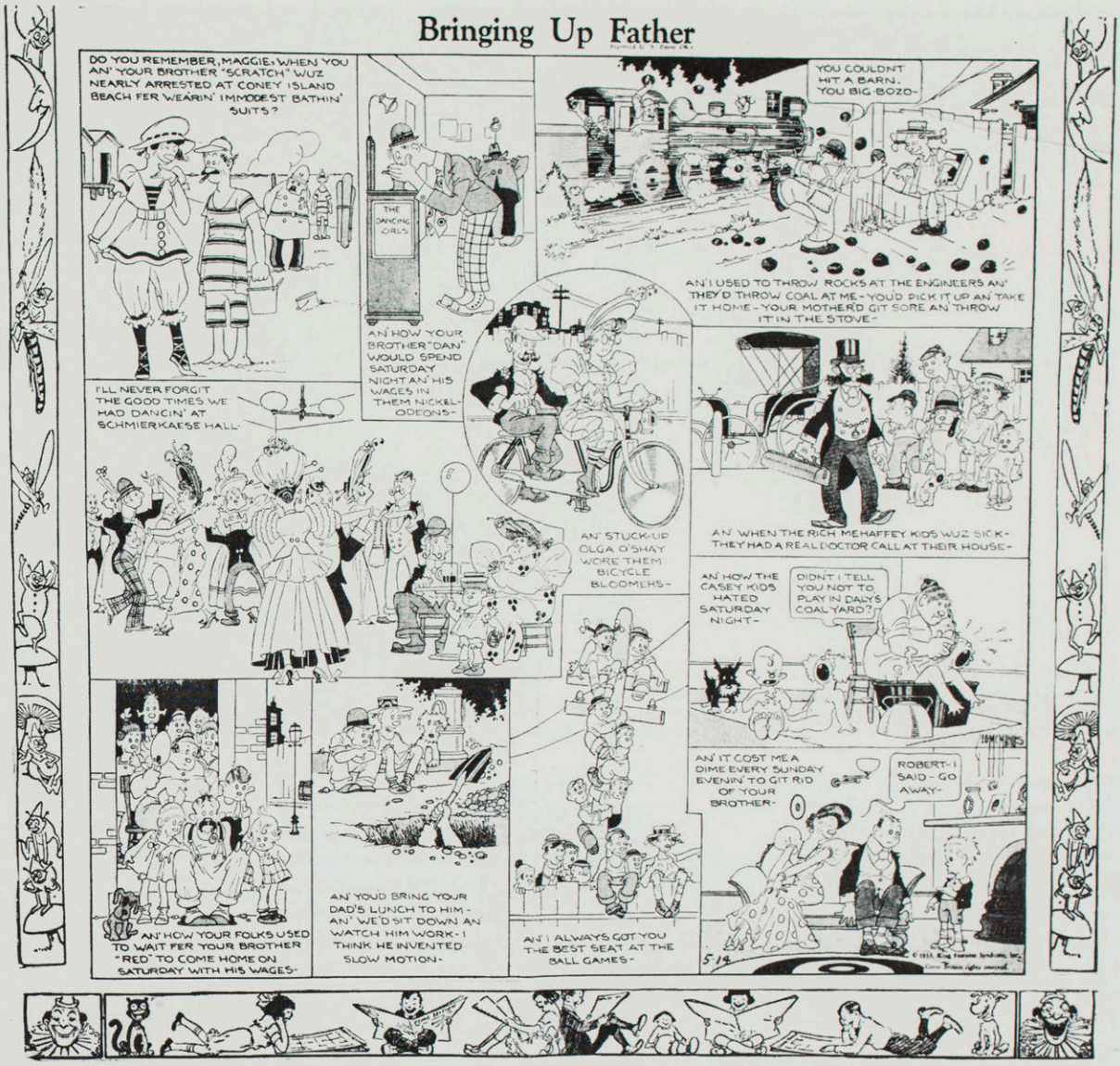
reflect the mores, attitudes, beliefs, fashions, architecture, tools, machines and even hopes and dreams of the mass of readers, young and old. This the comic strip has done.

In 1896 Richard Felton Outcault graphically portrayed the teeming urban slums of America's growing cities in the first U.S. comic strip, "The Yellow Kid". The Kid was a tough little urchin who managed to survive in the rough-and-ready environment known as Hogan's Alley. To study an Outcault drawing of Hogan's Alley is to see the battered tenements, the cruel overcrowding, the teeming and turbulent street life. Such scenes were common to all emerging cities of the time and are tellingly described by Alistair Cooke as "roaring maelstroms". The language employed in the strip revealed the crude, boisterous humor belonging to newcomers to this country prior to the turn of the century.

When a hue and cry of protest went up from enough middle and upper-class readers because of the language and rough antics of the Yellow Kid, the strip was discontinued. Buster Brown, the antithesis of the Yellow Kid, evolved.

It was in 1902 that Outcault created the unforgettable Buster, his dog Tige, and Mary Jane. Buster Brown epitomized the ideal boy of the period. His clothing and haircut were copied and few parents of today are unaware of the Buster Brown contribution in terms of their children's footgear. But more important than innovating fashion, Buster Brown revealed the moral beliefs of the time. Buster's creator, Outcault, had earlier spent a year in Paris in 1889 where he pursued a fine arts career sponsored by none other than Thomas Edison. But upon his return to the United States the artist turned to his first love, the comic strip.

The date was 1870 when Jules Verne's "20,000 Leagues Under the Sea" electrified American readers. On May 17, 1897, the *New York Times* reported the launching of a "little cigar-shaped vessel" by its inventor, John Philip Holland. The little vessel proved to be a successful submarine. The public's excitement over underseas exploration was picked up by comic strip artist, Charles William Kahles with his popular strip, "The Perils of Submarine Boating". Kahles' work was already known to the public with "Clarence the Cop". His humor incorporated a growing public critical awareness of police methods wherein members of the force continually overacted and over-*re*acted because of their authority. American dramatic presentations were rife with villains, heroes and that early en-


Bringing Up Father
DO YOU REMEMBER, MAGGIE, WHEN YOU AN' YOUR BROTHER "SCRATCH" WUZ NEARLY ARRESTED AT CONEY ISLAND BEACH FER WEARIN' IMMODEST BATHIN' SUITS?
THE DANCING GIRLS
AN' HOW YOUR BROTHER "DAN" WOULD SPEND SATURDAY NIGHT AN' HIS WAGES IN THEM NICKEL-ODEONS-
YOU COULDN'T HIT A BARN, YOU BIG BOZO-
AN' I USED TO THROW ROCKS AT THE ENGINEERS AN' THEY'D THROW COAL AT ME - YOU'D PICK IT UP AN' TAKE IT HOME - YOUR MOTHER'D GIT SORE AN' THROW IT IN THE STOVE -
I'LL NEVER FORGIT THE GOOD TIMES WE HAD DANCIN' AT SCHMIERKAESE HALL-
AN' STUCK-UP OLGA O'SHAY WORE THEM BICYCLE BLOOMERS-
AN' WHEN THE RICH MEHAFFEY KIDS WUZ SICK - THEY HAD A REAL DOCTOR CALL AT THEIR HOUSE -
AN' HOW THE CASEY KIDS HATED SATURDAY NIGHT -
DIDN'T I TELL YOU NOT TO PLAY IN DALY'S COAL YARD?
AN' IT COST ME A DIME EVERY SUNDAY EVENIN' TO GIT RID OF YOUR BROTHER -
ROBERT - I SAID - GO AWAY -
AN' HOW YOUR FOLKS USED TO WAIT FER YOUR BROTHER "RED" TO COME HOME ON SATURDAY WITH HIS WAGES -
AN' YOUD BRING YOUR DAD'S LUNCH TO HIM - AN' WE'D SIT DOWN AN WATCH HIM WORK - I THINK HE INVENTED SLOW MOTION -
AN' I ALWAYS GOT YOU THE BEST SEAT AT THE BALL GAMES -
5/4

dangered species, the sweet, innocent heroine. Mirroring this aspect of Americana, Kahles created "Hair Breadth Harry", a valiant soul who vanquished evil and rescued the endangered species from 1906 to 1939.

While the great cities were forming with attendant wealth and poverty, large numbers of Americans became intrigued with the little-known West. The Transcontinental Railroad was making western settlement more available and land promotion schemes made it even more tempting. This interest was tellingly mirrored in the comic strip "Little Jimmy" which appeared in 1905. The cartoonist of "Little Jimmy", James Swinnerton, was told by his doctor to go out west to die because of a serious illness. The move to the desert helped him regain his health and the West fascinated him. Swinnerton grew to know and love the desert and soon became a friend of the American Indians and learned much of their lore. Apart from his comic strips which included "Little Jimmy" and "The Canyon Kids," Swinnerton is a famous artist of southwest scenes. His most recent local show was held at the Dalzell Hatfield Galleries in the spring of 1973. Born November 13, 1875, Swinnerton now makes his home in Palm Desert, California.

The immigration of the Irish into America was recorded in the work of George McManus. That unendingly popular strip "Bringing Up Father" has spanned sixty-two years of American life and is still delighting readers. Mining the same rich vein of comic gold as did Mark Twain and the later Marx Brothers, McManus was on the side of the 'ordinary guy'. Jiggs was small in stature and at his nagging wife's insistence decked out in tails, spats and a tall silk hat, but he always managed to keep the down-to-earth, common touch. His wife, Maggie, a 'high-falootin' type accompanied by her string-like dog, Fido, epitomized all that most American readers then disdained—the put-on, the phoney. Into this setting McManus early introduced the Irish immigrant. The general acceptance of the immigrant into American society was reflected by Jiggs' attitude and desire to be of help. Together he and his immigrant friends outsmarted the hypocritical upper crust and conquered by means of common sense and quick wit—virtues highly respected by Americans of that era. A hearty food combination, corned beef and cabbage, was featured at Jiggs' favorite hangout, a clubby eatery called Dinty Moore's. Shortly after it was introduced into the strip, Dinty Moore restaurants proliferated throughout America and the lowly dish entered into the

Created in 1905 "Little Jimmy" nourished an American interest in the West for over 40 years. Swinnerton, a long-time friend of the Indian, has fun here with the well-meaning but ethnocentric newcomer to Indian country.

mainstream of America's flexible cuisine. Maggie and Jiggs still enliven the comic pages, but McManus died in 1954.

The vicissitudes of transportation via automobile are well-known to modern motorists, but in 1912 Fontaine Fox, after a ride on an erratic trolley car of the period, decided to bring that prevalent mode of transportation to the comic strip. And so "Toonerville Folk" was born. The memorable Toonerville Trolley, while fanciful in style, revealed the kinds of inconveniences suffered by passengers, the attitudes of the trolley riders themselves and the endless problems of the conductor, the bewhiskered Skipper. Some of the strip's popular characters were: The Terrible Tempered Mr. Bang, Mickey (Himself) McGuire, The Powerful Katrinka, Tomboy Taylor, Suitcase Simpson and Aunt Eppy Hogg.

A later mode of transportation dear to the hearts of young male Americans was the automobile. Due to circumstances beyond their control, namely the depression, the young could not afford a new model car. But creativity prevailed and patched-up and lovingly-repaired autos were seen lurching about the streets. Carl Ed mirrored this technological phenomenon in the comic strip "Harold Teen". There the descriptive word was born for these four-wheeled wonders—the jalopy. From Ed's fertile imagination came the ornately-decorated vehicle . . . a trend that is noticeable in our own day.

Hal Forrest, an aviator in World War I, brought authenticity to the adventures of "Tailspin Tommy." His comic strip of early aircraft and the people who flew them is a faithful record of the time. Each week in one panel of his comic page he drew an authentic diagram of an airplane showing the great variety of international planes used in World War I.

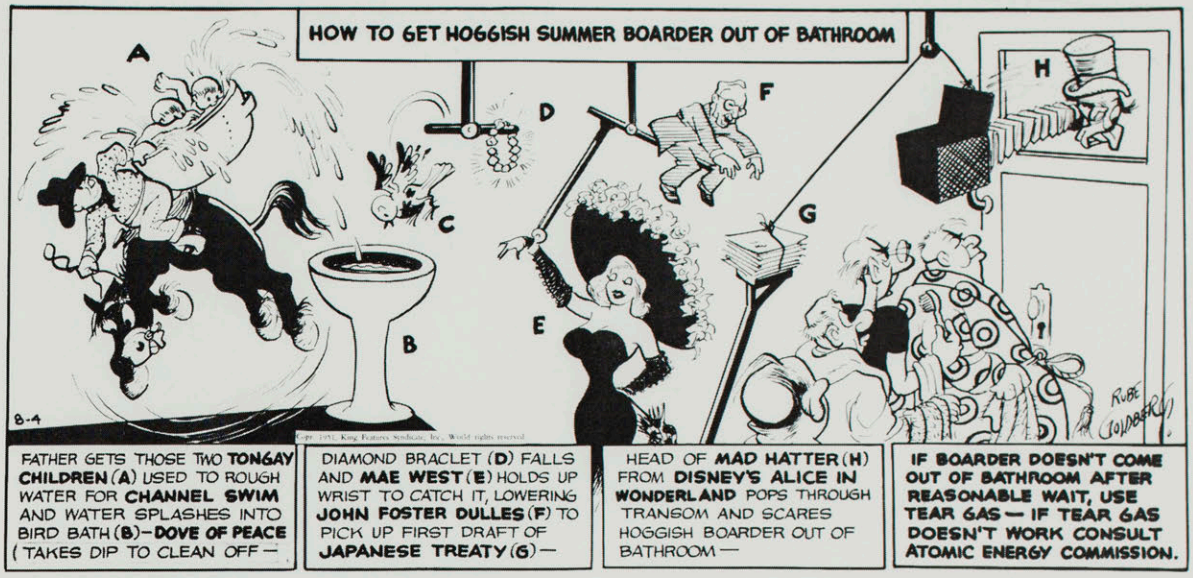
With the advent of "Smilin' Jack", World War II aviator Zack Mosley preserved insight and information about the airborne of a later date. Smilin' Jack's exploits, clothing, vocabulary and aircraft were all faithfully chronicled for history.

Today's television abounds with detectives and private eyes, but Chester Gould early sensed the public's interest in the drama and adventure surrounding big-time crime with the indomitable "Dick Tracy" who debuted in October of 1931. The FBI, reorganized in 1924 under the vigorous J. Edgar Hoover, was aggressively hunting down public enemies. Law enforcement officials became the white knights of the Thirties and the jut-jawed Dick Tracy led all the rest. Some protests against showing crime and violence first greeted the strip, but as Gould's master-mind detective cunningly vanquished a breathtaking succession of lawbreakers the protests subsided. With his advanced police methods and Gould-originated inventions (including the two-way wrist radio) Tracy tracked down unforgettables of the comic strip,among them Prune Face, Flat Top, The Brow and B. B. Eyes. Concurrently the FBI was writing finis to the careers of Pretty Boy Floyd, Baby Face Nelson, John Dillinger and the Barker-Karpis Gang. Public acceptance of law and order men and their methods was clearly reflected in Gould's strip.

For a faithful reproduction of middle-class suburbia in the Thirties it is hard to surpass "Blondie". Murat (Chic) Young's strip chronicled the daily lives of the self-assured suburban housewife, Blondie, and her hard-working, white collar worker, somewhat dim-witted husband, Dagwood. Like so many housewives of the period, the endless tasks of housecleaning and child-rearing resulted in a frustrated female who urged her man to spend his limited Sunday leisure making house repairs, fixing non-functioning appliances and mowing an endless expanse of lawn. Innumerable male readers sympathized with Dagwood's response: falling asleep or munching dejectedly on an oversized concoction, the Dagwood Sandwich. So popular was this gargantuan gustatory goodie that it quickly entered our way of life and language.

A remarkable strip made its appearance

Rube Goldberg Views the News for His Latest Invention


HOW TO GET HOGGISH SUMMER BOARDER OUT OF BATHROOM
A
B
C
D
E
F
G
H
FATHER GETS THOSE TWO TONGAY CHILDREN (A) USED TO ROUGH WATER FOR CHANNEL SWIM AND WATER SPLASHES INTO BIRD BATH (B)—DOVE OF PEACE (TAKES DIP TO CLEAN OFF—
DIAMOND BRACLET (D) FALLS AND MAE WEST (E) HOLDS UP WRIST TO CATCH IT, LOWERING JOHN FOSTER DULLES (F) TO PICK UP FIRST DRAFT OF JAPANESE TREATY (G)—
HEAD OF MAD HATTER (H) FROM DISNEY'S ALICE IN WONDERLAND POPS THROUGH TRANSOM AND SCARES HOGGISH BOARDER OUT OF BATHROOM—
IF BOARDER DOESN'T COME OUT OF BATHROOM AFTER REASONABLE WAIT, USE TEAR GAS—IF TEAR GAS DOESN'T WORK CONSULT ATOMIC ENERGY COMMISSION.
RUBE GOLDBERG

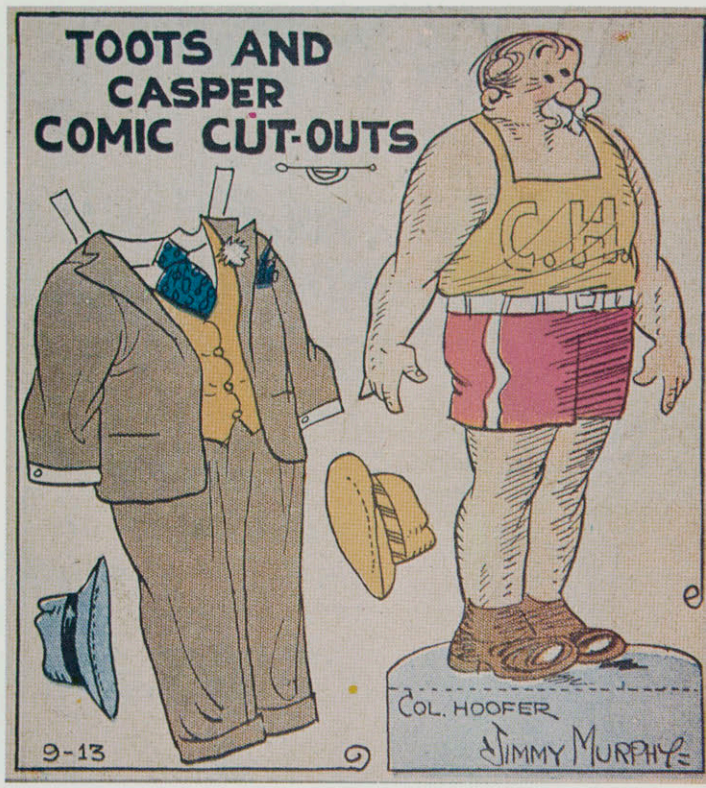
Rube Goldberg's genius incorporated current events and people with outrageous technical non-possibilities. This skeptical attitude toward scientific development reflected the feelings of many Americans.

Barney Google's popularity was enhanced when Billy Rose turned his multiple talents toward writing a popular song.

in 1920. Frank King, with "Gasoline Alley", originated the one comic strip showing faithful continuity. Over the years it has presented a chronological sequence of a growing family, its typically American day-to-day problems, crises and joys. How many babies were born in this country on or near that memorable Valentine's day in 1921 when Uncle Walt discovered the foundling Skeezix on his blizzard-swept door-step? Skeezix's growth and development, laid against the background of America's unfolding history, has been presented over the past fifty years. Today Skeezix, like his many real-life contemporaries, is a proud grandfather. When this strip started the work of Jane Addams and other reformers had begun to alert the public's conscience to problems involving the poor, the uneducated, the fate of unwanted or illegitimate children. In "Gasoline Alley" the compassion of an American bachelor for an abandoned baby reflected an emerging public concern. Uncle Walt not only accepted the tiny tufted foundling, but a woman, Auntie Blossom, was willing to marry Walt and join in bringing up the child as they would one of their own. Society's broadening attitude toward

TILLIE THE TOILER
FASHION PARADE
BY RUSS WESTOVER
DOLL AND DRESS SENT IN BY IRENE MADDUX PILOT MOUND IOWA
0757
SIZES 14-20 32-40
SEND 15¢ TO TILLIE'S PATTERN DEPT. 635-SIXTH AVE., NEW YORK CITY, FOR THIS DRESS PATTERN-WRITE PLAINLY NAME, ADDRESS, STYLE NUMBER AND SIZE WANTED

"Tillie the Toiler" cutout and pattern fashion. Sept. 22, 1936. Russ Westover so sensitively caught the prevailing mode in dress that he designed women's clothes for which patterns could be ordered through the Sunday supplements.



Weekly paper dolls and their wardrobes from "Toots and Casper" were featured by artist Jimmy Murphy. On Sept. 13, 1936, this resplendent outfit was provided for Col. Hoofer.

foundlings or adopted children was reflected in the wholehearted acceptance of Skeezix by his entire neighborhood.

What about the working girl? In the early Twenties, when middle-class American women were entering the labor market in numbers, Martin Branner brought out the popular "Winnie Winkle the Breadwinner". And breadwinner she was—for her mother, father, and little brother, Perry Winkle. Winnie found a quick acceptance from other breadwinning women who worked in offices, faced financial problems, sought or discouraged suitors and were challenged with keeping up a fashionable appearance.

"Tillie The Toiler" faced similar problems and met with similar reader acceptance. Employer-employee attitudes were prevalent in this strip by Russ Westover. The cartoonist kept Tillie in up-to-date fashion and her fans requested patterns of the many different styles of dresses that she wore.

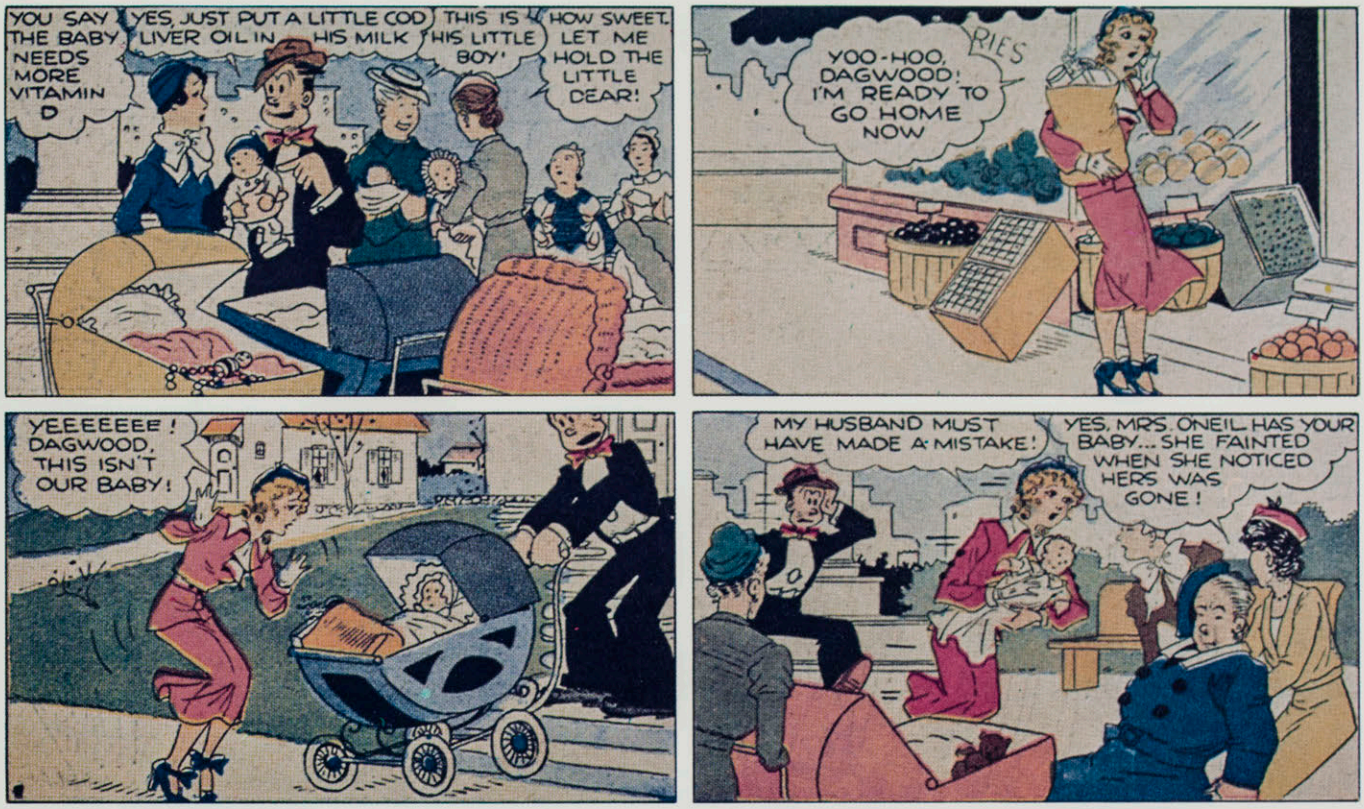
Winnie and Tillie, with "Boots and Her Buddies", brought the showing of current women's fashions to a high point. While the clothes these young women wore were appropriate to office workers, their creators stressed taste and discrimination. Costume design researchers can find a concept of authentic dress for the young working women of that period in these strips.

In 1928 the American public was led by Margaret Mead into the mind-boggling concepts of anthropology with her book "Coming of Age in Samoa". Two years later her "Growing Up in New Guinea" further moved minds. When in 1934 Ruth Benedict's "Patterns of Culture" was released, the intellectual repose of many citizens was definitely stirred. T. V. Hamlin created "Alley Oop" in 1929, a far from accurate saga of life in pre-historic times, but it was the first time a strip had pictured primitive man. The Neanderthal-browed Alley Oop proved popular and mirrored the general public's interest in earlier cultures.

Prior to 1939 the publishing syndicates refused to believe that Americans could possibly be interested in a strip about a superhero. For five years Joe Shuster and Jerry Siegel tried to sell their comic strip, "Superman". Finally, in 1939, Superman became successful as a comic book. From there a syndicate took it up as a daily comic strip and the rest is history. The craze for Superman, he of unlimited physical prowess (who in reality was Clark Kent,an unassuming clerk) revealed a previously hidden, but wildly extravagant dream world within the hearts of Americans—male and female alike. It started a barrage of superheroes and heroines including "Superwoman" and "Mr. America". Coming as it did in the late '30's it could well have been a positive reaction against the male image projected by the downtrodden and dominated Dagwood Bumpstead and others of his ilk.

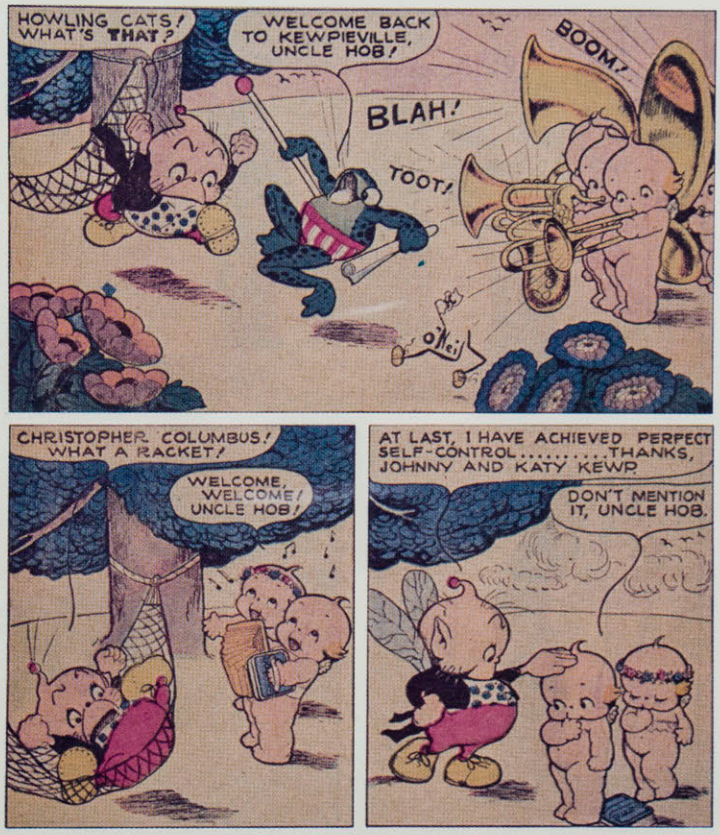
Something of the history of Americans in war can be found in Bud Fisher's endurable strip, "Mutt and Jeff." The tall and short friends were involved in the 1916 U.S. expedition against Mexican bandits led by Pancho Villa, World War I and World War II. Depicted in the trenches, airborne in flying machines or up against top brass, these two comic characters preserve for posterity the flexible, humorous, pragmatic reactions of American fighting men to the hardships and demands of war.

The purely American political concept, that the lowliest citizen can run for the highest office, was dramatized in Billy DeBeck's "Barney Google." Barney not only had goo-goo-googly eyes, suffered from the heeby-jeebies and exclaimed "osky-wow-wow" but he exercised his American prerogative by running for President in 1932—and against Franklin Delano Roosevelt and Herbert Hoover. Though Barney lost, the character continued in popularity. A well-known song, "Barney Google," written by showman Billy Rose, lyrically informs the world that Barney was plagued with a wife three times his size and that she sued for divorce (a comic strip


YOU SAY THE BABY NEEDS MORE VITAMIN D
YES, JUST PUT A LITTLE COD LIVER OIL IN HIS MILK
THIS IS HIS LITTLE BOY!
HOW SWEET. LET ME HOLD THE LITTLE DEAR!
YOO-HOO, DAGWOOD! I'M READY TO GO HOME NOW
YEEEEEEE! DAGWOOD, THIS ISN'T OUR BABY!
MY HUSBAND MUST HAVE MADE A MISTAKE!
YES, MRS. ONEIL HAS YOUR BABY... SHE FAINTED WHEN SHE NOTICED HERS WAS GONE!

For many male readers the popular suburban-oriented "Blondie" struck a sensitive chord when Dagwood was vanquished as in this 1934 strip.

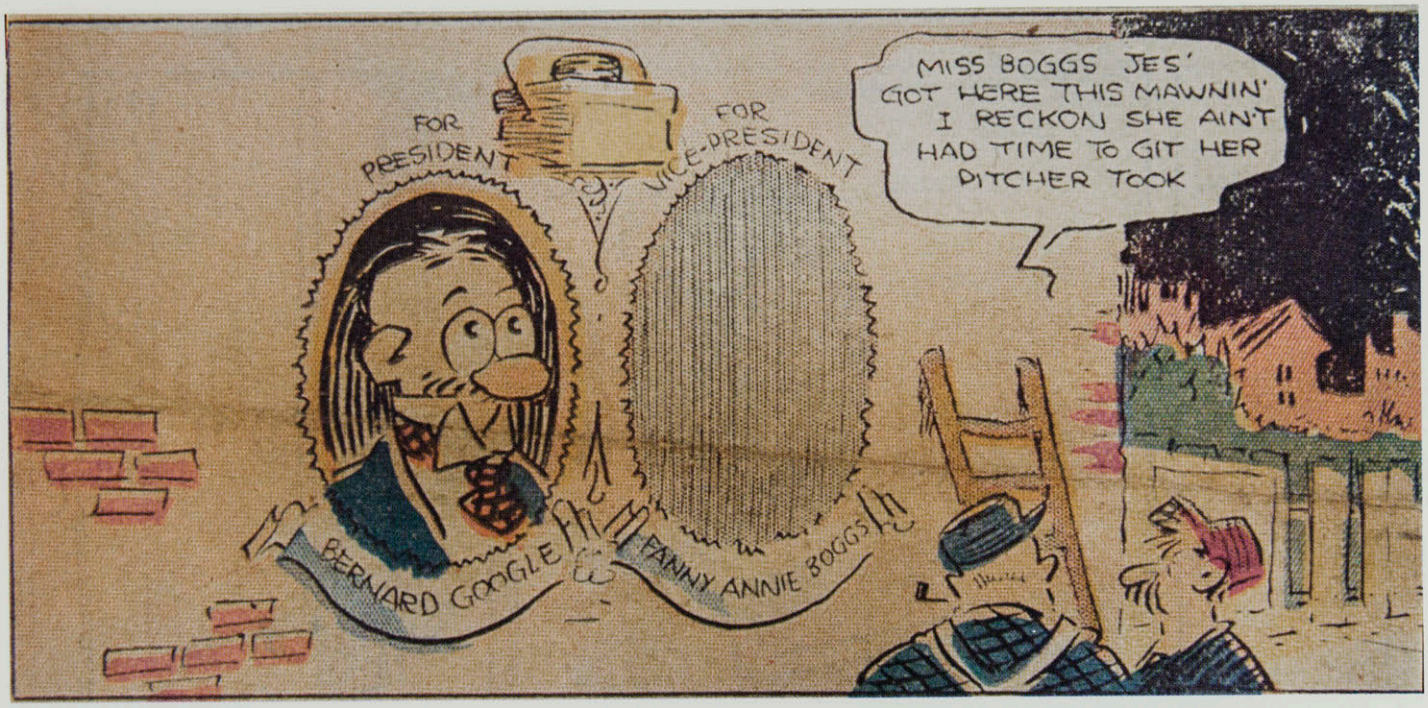
Rose O'Neill filled the need for charming and gentle fantasy with "The Kewpies" shown here with Uncle Hob and Frisky. Fans of the Kewpie strip watched for O'Neill's signature, which assumed fanciful forms and might appear anywhere in the strip.



first). An acceptance of his divorce by the reading public mirrored society's gradual easing of this cultural restriction.

Another comic strip character who strove to attain the highest political office was Andy Gump, Sidney Smith's chinless wonder. Andy made speeches, shook hands, kissed countless babies and anticipated a glowing victory over both Harding and Cox. The strip detailed the frustrations and cavalier hopes of a candidate whose only qualification for office was that of meeting the proper age and citizenship requirements . . . . thus reflecting a situation frequently found in American political life.

Historically America has produced a variety of political parties, but as shown in the earlier comics a common meeting ground of reconciling humor used to be possible. However, the growing, deepening hostility between extreme liberals and conservatives found expression in Harold Gray's "Little Orphan Annie." Gray used his strip to promote his ultra-conservative views—and the strip found devoted and enthusiastic readers. Along with her dog Sandy, and with Daddy Warbucks and Punjab the friendly giant, Annie crushed the forces of bleeding-hearts liberals and accomplished mighty deeds. The facts that none of the characters had pupils in their eyes (which could be said to have impaired their vision) and that Annie remained a child for forty years, may have eased the hearts of the vanquished political opposition. After


FOR PRESIDENT
FOR VICE-PRESIDENT
MISS BOGGS JES' GOT HERE THIS MAWNIN' I RECKON SHE AIN'T HAD TIME TO GIT HER PITCHER TOOK
BERNARD GOOGLE
FANNY ANNIE BOGGS

The concept of liberated women is graphically portrayed in this campaign poster when F.D.R. and Herbert Hoover faced the formidable team of Barney Google and Fannie Annie Boggs.

Gray's death, efforts were made to substitute another artist, but without success. Now Annie is about to be rerun in her original, pristine form.

This country's passion for boxing reached a peak in 1927 when Gene Tunney defeated the world's heavyweight champion, Jack Dempsey. Shortly thereafter, in 1928, another famous boxer was introduced to what became a loyal and enduring public. "Joe Palooka" featured the clean-living, good-guy Joe and his concerned manager, Knobby Walsh. This strip faithfully chronicled the activities, attitudes and surroundings of popular sports figures and their fans. It presented a true depiction of an important part of American life.

Over the years many strips have been published. Most of the early ones are gone but new ones have taken their place for the comic strip is an integral part of American life. Artists of the caliber of Swinnerton, George Luks and Lyonel Feininger have lent their talents, and such comic geniuses as George Herriman, creator of the master comic "Krazy Kat," and Rube Goldberg have seen fit to devote their lives to the creation of this form.

Yet in his book, *The Seven Lively Arts*, Gilbert Seldes wrote of an attitude which has long prevailed in American culture. "Of all the lively arts the comic strip is the most despised and with the exception of the movies, the most popular."

Why has the comic strip been so long despised, been ignored as a serious art form and as a social and cultural history?

Perhaps because of familiarity. Perhaps because of availability. It might even be that it suffers the stigma of humor. Frequently a certain reticence can be detected about acknowledging something warm, compassionate and humorous as being profound. An exposure to the important and vast Harris collection of American comic strip memorabilia might persuade doubters to change their minds and make all of us less eager to dispose of this graphic and publicly-validated chronicle of America's social and cultural history.

Elizabeth Wright is the author of a number of plays published by Baker and Dramatic Play Co. For two years she wrote and produced the Television program "Where We Live" for KQED, San Francisco's educational channel. The program involved a study of the 9 Bay Area Counties and featured architects, city planners, interior designers and landscape architects.

Murray A. Harris, a commercial and newspaper artist, established himself as an editorial cartoonist on the Boston Globe during World War II. His exposure to the work of other cartoonists and comic strip artists led to his interest in collecting, preserving and restoring that which was nourishment for a young and growing America—memorabilia surrounding the early newspaper comic strip. For over 45 years Harris has painstakingly and selectively acquired a collection which encompasses thousands of items—not only large numbers of precious originals of renowned comic strip artists but great quantities of directly related materials such as a library of reference books, bound volumes of major Sunday page comic strips, sheet music, post cards, wind-up toys, pin backs and other three-dimensional items. Harris has brought together these classics of an era rich with growing pains, social upheaval and editorial comment unparalleled in any country's history. His Rube Goldberg memorabilia alone is so extensive that in 1970 Goldberg had to borrow from Harris when his art and inventions were on display at the Smithsonian Museum.

For years Harris has turned down lucrative offers for individual items desired by other collectors because he wanted to keep this valuable collection intact. Now the vast and important Harris collection is seeking a permanent home where it can hopefully be available to the public whose history it so tellingly reflects.

WELL WE'RE ON OUR WAY. STEAM IS A FUNNY THING
RESOLVED
THAT A HOTEL IS NO PLACE FOR A CHILD. YOU CANT RAISE A CHILD RIGHT IN A HOTEL ANY MORE THAN YOU CAN RAISE A SUN FLOWER IN THE DARK CELLAR. NICE GREEN GRASS, BLUE SKIES, BIRDS, TREES AND FLOWERS ARE THE HEALTHY THINGS FOR CHILDREN TO KNOW. NOT ELECTRIC LIGHTS, BAD MUSIC, ARTIFICIAL FOLKS FANCY FOOD, AND GROVELLING HELP ON THE SCENT FOR TIPS. A CHILD'S SOUL WILL BE AS BIG AND BROAD AS ITS ENVIRONMENT. NARROW AND CROWDED STREETS AND ROOMS NEVER PRODUCED MANY BIG MINDS
The Last PARIS
R. F. Outcault

Outcault eschewed subtlety when putting across attitudes deemed desirable in his strip "Buster Brown", which he introduced in 1902.

Comic musicals were an interesting outgrowth of the comic strip. Even so famous a composer as Victor Herbert lent his talents to a stage version of the dream fantasies of "Little Nemo" taken from the strip by Windsor McCay.

I WONT YOU BE MY VALENTINE
KLAW & ERLANGER'S PRODUCTION
FOUNDED ON THE CARTOONS BY WINDSOR McCAY. COPYRIGHT 1908 BY THE NEW YORK HERALD CO.
LITTLE NEMO
DOCTOR PILL
MUSIC BY VICTOR HERBERT
BOOK BY HARRY B. SMITH
THE COHAN & HARRIS PUBLISHING CO.

Inside this cover the merits of Andy Gump were presented in song form:

The Precolumbian Animal Kingdom

by **Hasso von Winning**

Animal representations in Precolumbian Mesoamerica and in Central and South America are plentiful but they seldom show the life and death struggle between man and beast that characterizes the animal art of the Old World. Even the jaguar images rarely depict the indomitable fierceness of the Eurasian counterparts.

In the arid regions of northern Mexico animals were portrayed in pictographs and petroglyphs. In the area of the highly developed civilizations—from Mesoamerica to the Andean regions—they were modeled in clay, stone, shell, and bone, cast in gold, or carved and painted on pottery. In ancient Peru they were also woven or painted on textiles. Innumerable animals occur also in the pictorial manuscripts (the so-called codices) that were painted before and shortly after the Spanish Conquest. All over this vast area various art styles, conditioned by a long succession of regional cultures, can be distinguished in animal portraiture.

The sculptures range from life-size to miniatures. Naturalistically modeled animals occur in great numbers in western Mexico, in the states of Colima, Jalisco and Nayarit, but also in Veracruz, Oaxaca, and in Peru. These effigies rank among the finest terracotta sculptures of Precolumbian America. Frequently they have an unmistakable quality of humor and lightheartedness. These qualities are lacking in the Mexican highlands during the Toltec and Aztec periods and in the Maya area.

Anyone interested in animal portrayals is tempted to identify the object zoologically. In many instances recognition is encumbered by conventionalism, that is, by distortion or lack of diagnostic features, or by the presence of characteristics that seemingly do not belong to the species. It must be understood that Prehispanic animal images were not intended to be ornamental. Their function was chiefly symbolic, since animals played a significant part in the daily life and religious beliefs of the people and were believed to have supernatural powers.

The symbolic character of animals is conspicuous in compound forms that combine animal heads or masks with human bodies. Do they represent priests in the garb of animals in order to typify the power and shrewdness of the priestly hierarchy? Or are they impersonators of the spirit of animals that protect a particular person? There was, and still is, a widespread belief in a companion spirit in animal form for each individual, the *nahual.* The death of a person is frequently explained in various regions by the killing of an animal consi-

dered to be his or her nahual. Certain people can convert themselves into an animal, in whose form they may become malevolent, but usually the ability to do so is restricted to curers or otherwise powerful men.

The religious connotation of many animals is indicated by their portrayal in the ritualistic manuscripts where they often represent deities (Fig. 1). Furthermore, animals figure prominently as names of the days in the sacred Mesoamerican calendar *(tonalpohualli).* Of the twenty day signs, ten are names of animals, as the following list shows. At birth, an individual received a calendar name with its corresponding numeral, determined by the revolving day count. At the same time, the fate of the newborn was prognosticated by a priest according to the good, bad, or indifferent omen attributed to each day.

Aztec list of day names

1. CIPACTLI (crocodile, alligator)
2. ehecatl (wind)
3. calli (house)
4. CUETZPALLIN (iguana, lizard)
5. COATL (serpent)
6. miquiztli (death head)
7. MAZATL (deer)
8. TOCHTLI (rabbit)
9. atl (water)
10. ITZCUINTLI (dog)
11. OZOMATLI (howling monkey)
12. malinalli (grass)
13. acatl (reed)
14. OCELOTL (ocelot)
15. QUAUHTLI (eagle)
16. COZCAQUAUHTLI (vulture)
17. ollin (movement)
18. tecpatl (flint knife)
19. quiauhuitl (rain)
20. xochitl (flower)

The importance of animals in the daily life of the Indians accounts for the large number of images in various art forms that have, for the most part, been excavated from tombs where these objects were intended to accompany the dead. In addition, animals figure in architectural sculptures on pyramids and temples, or on the limited number of mural paintings that have been preserved.

Space does not permit to review the many facets of Precolumbian animal mythology, which are elucidated in a number of monographs dealing, in particular, with dogs, jaguars and serpents. Instead, we shall highlight some aspects of the relationships between man and beast which make the recent exhibit of animal sculptures at the Natural History Museum such an appealing one, and we shall confine ourselves mostly to Mesoamerica which is more fully documented than other areas of the continent.

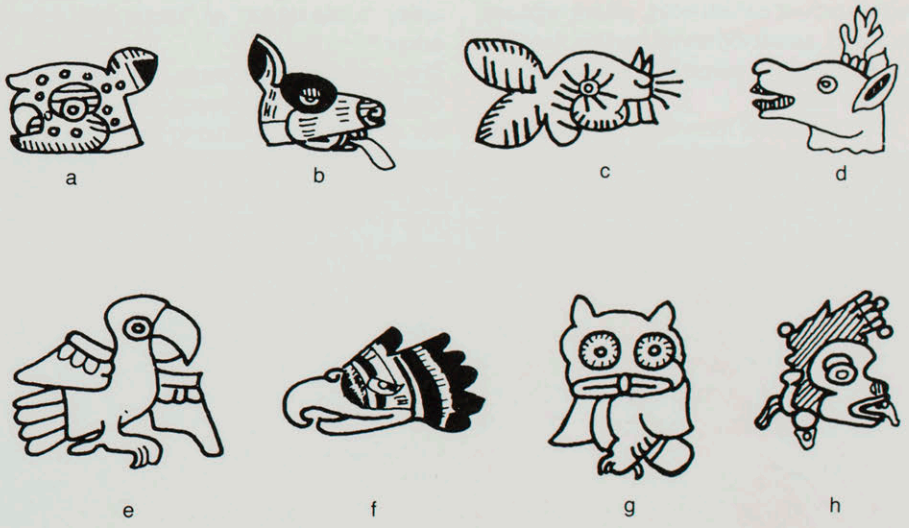
The dog. The dog and the turkey were the only domesticated animals in Precolumbian Mesoamerica. The so-called hairless dog *(xoloitzcuintli)* was one of several races bred by the Aztecs. They anointed the puppies after they were born with a salve made from resin, using a brush of bird feathers. As a result the dogs lost their hair and their skin became smooth. In many regions of Mexico these dogs were castrated to make them fat and sold in the major marketplaces to enrich the menu. The best protrayals of these dogs are embodied in the Colima effigies which are renowned for their fine workmanship, and their life-like and whimsical appearance.

In Mesoamerican mythology the dog was the servant of Tlaloc, god of heavenly fire, the lord of lightning, thunder and rain. Another task of the dog was to guide the deceased along the paths of the underworld. The compatibility of both these roles can be understood by the relationship of the dog with the lightning that splits open the earth, thereby giving access to the lower regions. For this reason dogs were frequently buried with their master to act as guides and as a source of food on the journey to the underworld. At the present time, hairless dogs occur in northern and western Mexico (Chihuahua, Jalisco, and Michoacan).

The llama. In the Andean highlands the herding of llamas and alpacas, the domesticated American cousins of the camel, was highly important. They do not live permanently on the coast, although they were often taken there and their skeletons are frequently found in archaeological deposits. Their presence indicates that long-time connections existed between coast and highlands and they were the most common sacrificial victims.

Alpacas were valued for their wool. The llamas were used as pack animals and as such they carry about 100 pounds. Their meat was eaten and their hair was sometimes used for weaving coarse textiles.

The jaguar. Renowned for strength and courage, the jaguar has become a symbol of power. With its long and sensitive whiskers it is able to hunt in total darkness. To the people of the tropical forests who live by hunting, it is very clear, as Michael Coe observed, that jaguar and man are extraordinarily alike: they both hunt the same ani-



Animals in the Mexican pictorial manuscripts.
(top row, left to right) a, jaguar; b, dog; c, rabbit; d, deer
(2nd row) e, parrot; f, eagle; g, owl; h, monkey.

mals. The major difference between them is that man has culture and thus cooks his food; the jaguar eats his raw.

Already in the earliest civilization of Mesoamerica—that of the Olmecs which began about 1150 B. C.—the jaguar was prominently portrayed as a god-like creature and this aspect prevailed during subsequent cultures—Teotihuacan, Monte Alban, Maya, Toltec and Aztec—to the Spanish Conquest.

In northern Peru the feline motif was of paramount importance from the early Chavin period (around 1000 B. C.) onward. Its image was carved in stone, engraved on pottery, hammered on gold plaques, and woven or painted on fabrics.

The serpent. Of all the animals, the serpent (Aztec: *coatl*) plays the most important role in Mesoamerican religion, mythology, and iconography. It was venerated as a powerful, supernatural, divine, and mostly sinister creature. Shape and mode of movement of serpents led to comparisons with nature and they were substituted for images of water and lightning. A great variety of serpent designs appear in the pictorial manuscipts where they always have symbolic connotation.

The rattle snake predominated and was depicted and modeled on pottery, as architectural sculpture (serpent facades, tenoned serpent heads attached to stairways, serpent balustrades, pillars, statues, etc.) and as attributes of deities (serpent mask, helmet, serpent as lightning in Tlaloc's hand).

A conventional form the "feathered serpent," is related to the cult of Quetzalcoatl, whose name became Kukulcan in Maya, and who was one of the most important of all Mesoamerican deities.

The monkey. Because of its agility and amusing behavior the monkey was associated with song, dance, and merriment, but also with carnal sin and the punishment thereof. The Aztecs had only one name for the various species *(ozomatli),* perhaps because monkeys are not indigenous to the temperate climate of the highlands. In the pictorial manuscripts and in clay sculptures the monkey is shown with a prognathic face and a typical crest that protrudes beyond the forehead. Its religious significance is indicated by large ear pendants, an attribute of Xochipilli or Macuilxochitl, god of music, dance and games.

The parrot. Terracotta effigies of parrots occur mostly in Colima and sometimes, perched on a ledge at the corner of a building on the terracotta house models from Nayarit. This bird was sacred in western Mexico. It embodied the sprouting corn plant, perhaps an allusion to its bright green plumage, and it also represented the Morning Star.

The duck. Portraiture of ducks suggests their importance in the economy as a source of meat; they were hunted in the lake regions of Jalisco and the Valley of Mexico.

The duck effigies of Colima were realistically modeled as if they were floating on water. Sometimes two or three ducks sitting side by side occur. A religious connotation cannot be ascertained.

The turtle. Representations of turtles are mostly restricted to Colima; however the Maya carved them in stone, ranging from natural to monumental size. A religious significance of the the latter can be deduced from the abundant renderings in the manuscripts.

The carapace was used by the Maya, the Aztecs and even earlier in West Mexico as a musical instrument by beating the underside with a deer antler. The Maya, incidentally, called this instrument *kayab,* "with which one sings."

The armadillo. A common species, the nine-banded armadillo is found throughout the warmer portions of Mexico and Central America where it is frequently used as an article of food, and its shell-like covering served various purposes. The ancient Mexicans called it *ayo-tochtli,* which means literally "turtle rabbit" or "rabbit with a hard cover."

The opossum. As a marsupial with numerous offspring, the opossum became a symbol of birth-giving among the Aztecs and also it had medicinal significance. When the usual remedies failed, the parturient was given an opossum tail to ingest. Other parts of the animal were believed to induce menstruation or help in the removal of stones in the bladder.

Finally, we shall refer to an unusual type of animal sculpture; unusual because it shows the animal—dog, jaguar, or monkey—with perforated legs for the insertion of a wooded axle to which clay wheels were attached. These are of interest because they indicate that the mechanical principle of the wheel was known in Precolumbian Mesoamerica. However, it had never been put to practical use since there were no animals for pulling carts and vehicular transport was therefore not possible.

Figurines on wheels were also made in ancient China, Egypt, Greece and Rome, in the Near East and in central and southeastern Europe. In the New World they are known, although only in small numbers, from El Salvador, and in Mexico they occurred in Guerrero, Michoacan, Tamaulipas, Veracruz, and in the Valley of Mexico. The idea of modeling wheeled animal figures was probably introduced across the Pacific from Asia. These sophisticated and fragile sculptures were not intended to be used by children as toys, but had ritual significance since they were sometimes found in burial caches.

We have attempted to provide only a glimpse of the rich animal lore embodied in the great variety of ancient sculptures presently on display, in order to furnish the background that inspired the Precolumbian artist to render the images as we see them now. Perhaps with this knowledge in mind we can better understand their art.

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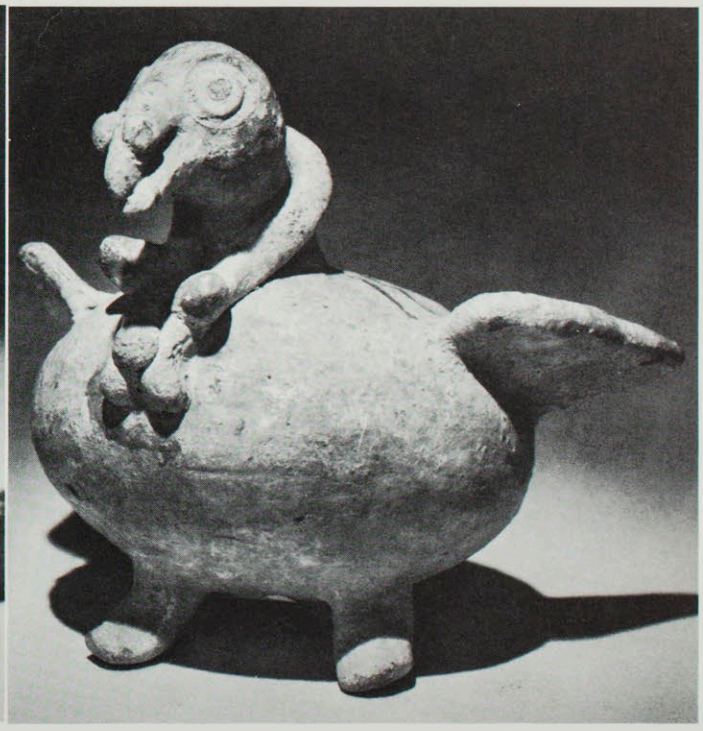
Hasso von Winning published numerous articles on Mesoamerican archaeology (including two contributions to Terra [Vol. 9, no. 3 and Vol.10,no. 4].He is the author (with Alfred Stendahl) of "Pre-Columbian Art of Mexico and Central America" (Abrams 1968.). His book on "The Shaft Tomb Figures of West Mexico," with photographs by S. Newman, will appear in July in the Southwest Museum Papers. He is a Consultant of Mesoamerican Archaeology of the Southwest Museum and Contributing Editor to the Handbook of Latin American Studies (Library of Congress).

Fig. 1
Tepeyollotl, the jaguar god. Codex Borbonicus, 3.

Coati
Colima, Mexico

Dog
Colima, Mexico

Vulture
Nayarit, Mexico



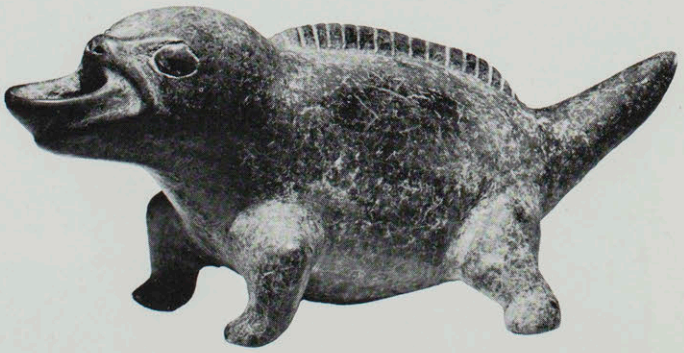
Photos by Armando Solis

Doe
Moche, Peru

Rabbit
Colima, Mexico

Turtle
Colima, Mexico

Iguana
Colima, Mexico



Monkey
Moche, Peru

Crocodile-shaped whistle
Jaina, Mexico

Jaguar cubs
Mochica, Peru

Llama with carrying-bags
Moche, Peru
Museum of Culture History, UCLA

Armadillo
Colima, Mexico

18 Parrot
Colima, Mexico

Man wearing bird headdress
Colima, Mexico

Dog, wheeled toy
Nayarit, Mexico

Rattlesnake
Nayarit, Mexico

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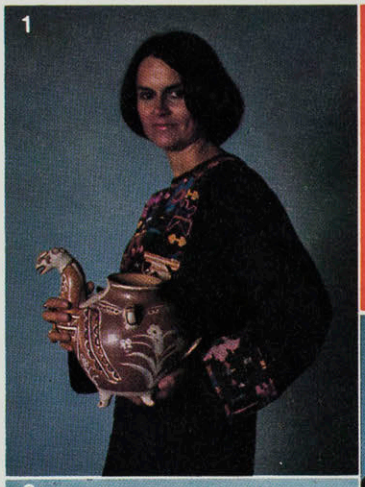

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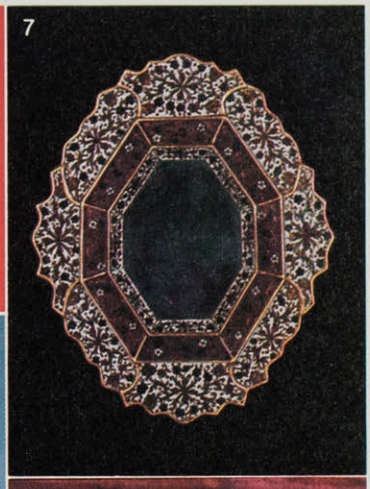


JADE Stone of Heaven

by **Gretchen Sibley**

This collection of jade articles was a present from Mao Tse Tung and the Peking government to Sukarno. The pagoda of light green is made from a single stone, though it was cut to permit carving. When placed in an open window, the small bells tinkle in the breeze. Incense burners and fu lions are placed on either side.

Sparkling, jewel-like colors flashed from the bird's body and the huge wings sparkled like gold in the bright sunlight. Ho stood in awe as he watched the large bird circle, dip closer and closer, then finally settle down on a small boulder. The beautiful colors and human face revealed the Phoenix bird, the heavenly creature who blessed the earth with its visits during times of peace and at important events in history. After preening itself in the sun, it stretched its golden wings and flew off, disappearing beyond the nearby hills.

When Ho recovered from his unique experience he approached the stone upon which the Phoenix had rested. Surely it must be a stone of great importance for the Phoenix bird lands only on the sacred pine (wo-t'ung, the Dryandra cordifolia) and on jade of exceptional quality. Ho was just a poor young scholar but he knew this jade was worthy only of an emperor. For centuries it was believed that emperors communicated with heaven through jade, and surely the visit of the Phoenix bird on this stone proclaimed it an oracle from heaven.

Ho carefully pulled the large stone from its resting place, washed it, wrapped it in a carrying cloth and started off for the emperor's palace, certain that he would be welcomed with this precious stone in hand. But a poor young man in well-worn clothes bringing a stone to the emperor was not greeted with any enthusiasm. He was passed from guard to guard and finally presented to a court attendant. The man looked at the dull stone, decided Ho was attempting to deceive the emperor and rewarded Ho by having his left foot cut off.

Many years later when a new emperor ruled, Ho again trudged his jade to the palace and was rewarded by losing his right foot. Still Ho believed in his jade and as an old man and with the aid of his friends, he again carried the jade to a third ruler. This time the stone was recognized for its value and Ho was rewarded for his perseverance and loss. The Precious Jade of Ho was started on its illustrious path through five thousand years of Chinese history.

According to one account, the Precious Jade of Ho was cut later into a PI, a perforated disk. Another tale reveals that it was cut into a seal in the form of a cube with a handle of intertwining dragons. Its beauty and power were so great that a neighboring king once offered fifteen cities for its possession. As centuries passed, many stories of intrigue and mystery were told of the seal and belief in its power increased as it passed from hand to hand. The man who possessed it was considered the only true ruler of China.

In the twelfth century, the Mongolian Genghis overran China and became its ruler. For three days before he was proclaimed the Great Khan, a lark perched on a large stone outside his tent calling out his name. By the third day Genghis realized that this was a voice from heaven, and at that point the stone split open to reveal the Precious Jade of Ho.

During the eighteenth century a great flood from the Yangtze River caused much suffering and death. And the Emperor Ch'ien Lung threw the seal into the river. The flood subsided and the seal disappeared. Later, as the emperor rested beside the Jade Fountain near Peking, the water suddenly shot high, bearing the royal jade seal. The emperor was so grateful that he named the spring "The First Spring Under Heaven," and carved the name on the nearby rock.

In 1908 the two-year-old boy-emperor, Henry Pu-Yi, received the precious seal. He was the last reigning monarch and after the republic was established, the seal was put on display in the Imperial Palace. When the Japanese invaded China in the early thirties, they moved in from the east and north. Since there was danger that Peking might be captured, much of the great art of Peking, including the seal, was shipped to Shanghai. The precious jade of Ho has not been seen since. It is unlikely that it is lost and if the legends hold true, it may reappear miraculously on an auspicious day in Chinese history.

For thousands of years jade has been woven into the life of China. It has been valued above all other possessions for its beauty, magical powers and philosophical attributes. Its Chinese name YU means both jade and precious stone. It has embodied everything noble, pure, beautiful and indestructible. The quotations below indicate the great reverence held by the Chinese for the precious stone.

"The Superior Man competes in virtue with jade." (Li Chi, Chou Dynasty)

"If jade is discarded and pearls destroyed, petty thieves will disappear, there being no valuables left to steal." (Dictionary, seventeenth century)

"If jade is not polished it cannot be made worth anything. If man does not suffer trials he cannot be purified." (Chinese proverb)

Even the legend of the origin of jade is colorful, according to the tale told by Tao. He believed that jade existed before the creation of the earth. In the beginning was a great void in which CHAOS was created. In time this was changed to light and dark. The dark was called YIN which was negative and female with the downward pull of the earth as a symbol. Light was called YANG which was positive and male with a centrifugal force symbolized by the sun. YIN and YANG met and from the union sprang the dwarf god PAN KU. With the use of a hammer and chisel he began to carve the universe from CHAOS, aided by the unicorn, tortoise, phoenix bird and the dragon. The last two were the essence of YANG and composed of white and blue jades. As PAN KU worked he became larger in proportion to his creation and when he died he was so huge he became part of the earth. His flesh became the soil, his limbs the four quarters of the earth, his head the mountains, his veins the rivers, his skin the plants, his hair the trees, his teeth and bones the minerals, his bone marrow became precious stones with jade the most important, his right eye was the light of the sun, his left eye was the light of the moon, his sweat became rain, and his last breath was thunder, clouds and wind. The parasites on his body were impregnated by the wind to produce man.

There is no evidence that jade was ever mined in China proper, though it was picked up in the forms of rocks or pebbles. In 200 B. C. it was mentioned that jade came from Khotan, but since this town was on one of the most important trade routes it is logical that jade would pass through there on its way to Peking. Much of the jade probably came from the nearby Takla Makan desert in northwest Turkestan. Here two rivers, the Black Jade and the White Jade, flowed from the mountains carrying their valuable jade pebbles and rocks. A few large chunks were removed from exposed areas of the mountains. The largest known was seven feet high and weighed seven tons. After the seventeenth century, jade came from Yarkand, two hundred miles farther west. And beginning in the eighteenth century, jade was obtained from Burma.

The most valuable jade was the clear deep green Imperial Jade from northern Burma. The late Empress of China also valued this, collecting thousands of stones which were stored in three thousand ebony boxes. She always carried a fingering piece of jade to insure inner tranquility.

Jade axes were probably the first tools formed of the stone. Legend suggested that the Storm God, watching early man being attacked by wild animals, took pity on him, carved jade axes from the rainbow and threw them to earth for man to collect and protect himself. Certainly the earliest objects formed of jade in any part of the world were weapons, because of the superior strength of jade.

It is difficult to date jade pieces unless

Photos by Larry Reynolds

In times of peace or on certain important occasions, the phoenix bird would descend from heaven. These chubby examples are beautifully carved and bear the sacred dragonhead in the center of each wing. Often the phoenix was depicted as a pheasant with human features. (6")

they are found in easily dated burials. Beginning in 1766 B. C., jade objects were buried with the dead. And when the Chinese railroads were built in 1876, the first tombs were opened, revealing these jade and other treasures. Unfortunately, as the value of jade escalated, jade robberies increased and it became impossible to find the source of many pieces. Since artisans often copied ancient styles, the characteristics of a single piece are not peculiar to the date of its carving. However, certain trends in jade carving marked different periods of Chinese history.

During the Yin period (1550-1025 B.C.) weapons, figurines and tomb jades were colorless and plain but the carving was intricate and indicated an advanced culture. Following this the designs became more simplified and geometric for awhile, and gradually changed to elaborate patterns. Unfortunately Shih Huang Ti destroyed much of the more valuable jade during the Ch'in dynasty which ended in 202 B.C. During the Han dynasty (202 B.C.-220 A.D.) Confucius apparently influenced artisans to work jade into simple natural designs.

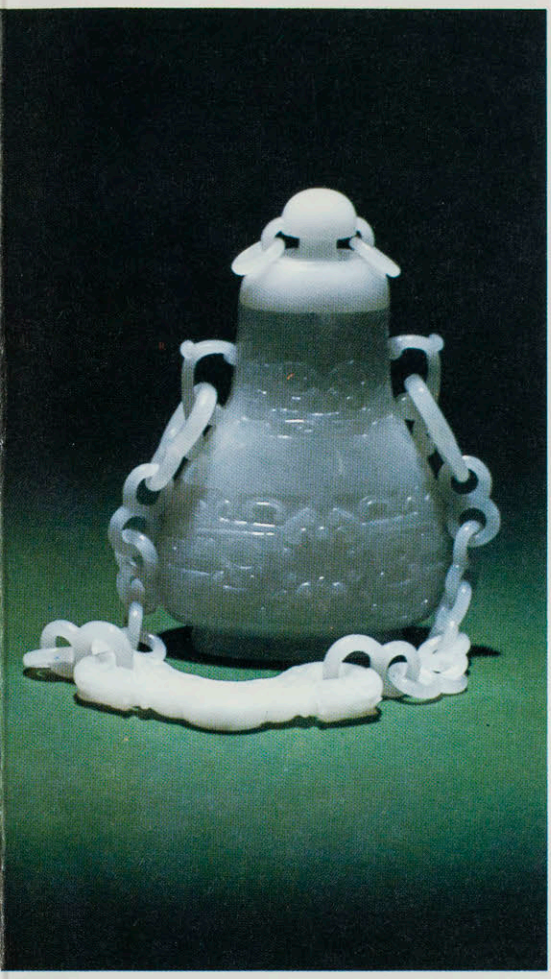
The Golden Age of Chinese art was during the Tang dynasty (618-907 A. D.) and designs in jade multiplied and continued through the Sung dynasty which is considered a fine period of jade art. Simplicity of design was the characteristic at this time. By the thirteenth century, Mongols had invaded and now ruled China and art forms lost much of their symbolism. It was at this time that other stones were set in jade. During the Ming dynasty (1368—1644 A. D.) a new vigor was introduced, exemplified by bold, dignified baroque forms. Snuff bottles were first made at this time and the workmanship of these is considered the finest technical and artistic of jade art. Jade chimes and flutes also appeared during this period.

The most important period of jade art was the Ch'ing dynasty (1644—1912 A. D.) K'ang Hse established a school for jade carvers and the emperor Ch'ien Lung encouraged excellence and also maintained palace studios. Nail protectors, screens, jade trees, furniture, pillows and books of jade were introduced during this dynasty.

The period from 1912 to Mao Tse-tung was a difficult time for jade art, but interest has now become keen and jade is selling at astronomical prices.

Tombs reveal the many objects carved of jade through the centuries. Some of these are vessels, ritual objects, shroud weights, arm rests, amulets and chest protectors. Interesting jade pieces were carved to cover the orifices of the body. These include mouth pieces, often in the form of the cicada to insure resurrection. Others were navel covers, womb stoppers, eye covers and phallus preservers. The latter were carved to a remarkable likeness of the appendage they covered.

In everyday life, the Chinese used jade in many ways: bowls, jars, touch stones, nail protectors, jewelry, musical instruments, furniture and screens. Jade was also used as sources of divination, as pills of immor-



This white vase and chain were carved from a single stone during the Ch'ien Lung period (18th century). Geometric designs such as used here were copied from ancient bronze pieces.

The pure, simple designs of the brush holder are enhanced by the geometric scroll on the bowl. (4")

A single jade stone was carved to use the darker area to enhance the Buddha figure sitting on a lotus. (7")

tality and carved into Buddha and Kwan Yin figures.

While the term "carve" is used to describe the method of working jade, the stone is never carved with a knife. John Wenti Chang tells the folk-story of the first method used to work jade. Every tool known had been unsuccessful in cutting into jade until a chieftan was consulted. He gave the following advice: "It is apparent that this material is harder than any other that the God the Earth has given us, therefore, we have nothing hard enough to chip it. However, see you how the God of the River has worked it for his use. With water and sand he has worn it round. Do you therefore take water and sand and work it likewise."

For centuries any large piece of jade was first heated and then doused with cold water till it broke. Cutting, grinding and polishing were done by tools of bronze or cast iron run by foot power. Fine grinding and polishing were done by emery powder mixed with water. Snuff bottles were worked first from the inside by using a drilling stick and an abrasive paste. Sandstone rubbers were used to finish an object.

Carving today is done by the use of a diamond-pointed drill. Hundreds of small holes are drilled, a fine wire saw is passed between two holes and a small fragment of jade is cut out. Today, as in past centuries, the work is done by a rough treadle-operated lathe fitted with the drill. This permits the workman to move the jade freely. Fine saws are used following the drilling. Often workmen specialize in certain aspects of the carving and a single jade piece may be the work of a number of artisans. The time, patience and experience necessary to carve a fine piece of jade is almost beyond imagination.

To the Chinese, the greatest values of jade lay in the religious and philosophical attributes. The Chinese attitude is difficult for us to understand. While almost all natural objects were worshipped at some time in Chinese history, jade was never worshipped, but it was highly revered, and enjoyed an unbroken connection with religion.

Confucius attributed the characteristics of jade as follows: luster indicated the essence of purity and clarity; hardness showed strength and wisdom; sharp edges were likened to justice and equity; music was evident from the clear sound produced when jade was struck; color showed loyalty; flaws showing through the transparency meant sincerity and loyalty. Iridescence was a sign of its heavenly source; its substance was the essence of the hills and streams of the earth. Used alone, jade represented chastity; its price was truth; when used as a girdle or pendant it showed properties of humility and propriety; and the sceptre of jade was an emblem of honor, a mark of human worth.

Lichi, in the Book of Rites, indicates the ritual significance of jade. The sky-blue PI is the most sacred symbol for it probably represents the sun, heaven and the Supreme Being. The yellow TS'UNG refers to the earth; a green KUIE indicates the direction

Graceful figures of women and intertwining flowers are carved from a single piece of ice blue and lavender jade which carries a high polish throughout the delicate work. (9½")

Moss green jade was used for this fine vase bearing a phoenix bird on the cover and another on its side. This is a product of the Ch'ien Lung period (18th century)

Around the bowls of these yellow jade incense burners small children play with bamboo sticks, dragons curl about the stands and lotus petals form a beautiful simple pattern on the bases. (8")

of east; the red CHIANG indicates south; a white HU indicates west; and a black HUANG points to the north. The PI is a round flat perforated disc which was often placed on the chest of the dead to send the body to heaven. The TS'UNG is a tube within a cube. It was often placed at the back indicating the dead resting between heaven and earth. KUIE, HU, HUANG and CHANG were all flat and tablet-like. In tombs they were placed at the four directions of the body; KUEI, an arrow form, to the left; HU, in the shape of a tiger, to the right, HUANG, semicircular, above the head and CHANG, a half arrow, below the feet.

Jade was often carved into the shape of animals, each of which had a special religious significance. The dragon or LUNG was the symbol of fertility, spring and courage. It was also the symbol of imperial dignity and sovereignty or authority. It was an animal capable of great good if it was treated with respect. The phoenix or FENG-HUANG was the winged tiger or bird pictured as a pheasant, peacock or crane. It came out in times of peace or at some auspicious time, holding dominion over the air. The unicorn was another very important animal. It was tied in with the land and considered a gentle animal. In 2800 B.C. it appeared before the Emperor Fu Hse with the basic characters of the Chinese language printed on its back.

Many other animals and plants had special significance:
fox: spirit of the dead
tiger: guardian of graves
bat: happiness
cicada: resurrection
tortoise: longevity
crane: long life
butterfly: immortality
two ducks: marital constancy
fish: fertility
fungus: immortality
peony: spring
lotus: summer
chrysanthemum: autumn
prunes: winter.

Jade is usually linked with China, but it was also used in other countries and this must not be overlooked for it was often as important as Chinese jade. Jade was used by man for thousands of years. In earlier times it was used only as a weapon because its compressed fibers made it stronger than steel when used for clubs or axes.

Perhaps the earliest use was for weapons in Egypt around 5,000 to 4,000 B.C. In Europe, the Swiss Lake Dwellers stopped making weapons of jade about 1500 B. C. and no record has been established of the earliest use there. Such weapons were also found in Bavaria, Italy, Sicily and Germany. France too has preserved weapons of jade. A great slab of jade was placed before the door of the tomb of Tamerlane to insure its safety. And the Russians used it for the sarcophagus of Czar Alexander III.

Siberia and India all used jade through the centuries. In New Zealand the Maoris formed jade into battle axes, clubs, chisels,

The famous Ch'ien Lung period has given us this elephant, cut from a fine example of spinach jade. Elephants were a popular subject for they signified dignity, gentleness and strength. Note the elaborate base bearing branches, needles and cones from the sacred pine. A geometric design of fine silver wire is pressed into the wood. (9")

A close view of the fu lions reveal the fierce faces, bulging eyes and beautifully carved manes with curled ends. The apple green jade is broken by small patches of lavender. (6")

axes, ear pendants and idols. And the war club, called a *mere* (mey'-rey) was a symbol of the chief's authority. Jade was also used in New Caledonia, New Guinea, the Marquesas, New Hebrides, Society Islands and Tasmania.

The Pre-Columbian cultures of Latin America considered jade more valuable than gold. Jade knives were used for religious sacrifices and jade stones were set in carvings of the gods. Jade was also used for earplugs, pendants, masks, figures, ornaments set in the septum of the nose or suspended from a slit in the lower lip. Jade was owned only by persons of high rank, who were buried with their jade treasures. A jade bead was placed in the mouth to substitute for the heart in the after-life. This piece was pawned in the seventh hell where wild beasts devoured the hearts of men. Jade found in tombs was often decorated with brilliant red—a mineral pigment. It was a mortal crime to steal jade and such a thief was stoned to death.

What is jade? The English name comes to us from the Spanish. When jade stones were brought back to Spain from Mexico and Central America, the Spanish called them *piedra de ijada,* meaning "stone of the flank" or " . . of the loins." This was derived from the fact that jade was once used as a cure or prevention of kidney stones. The word passed into French as *le jade* and to English as *jade.*

Jade is found in two forms: jadeite and nephrite. The name nephrite comes from the latin translation of "stone for the kidneys," *lapis nephriticus.* Jadeite is an aggregate of tough, compressed fibers which can be seen only under the microscope. It is chemically composed of silicates of sodium and aluminum, belonging to the pyroxine group of minerals. However, the composition varies because substances such as titanium, iron or manganese may be present. Each produces a different color in jade such as white, gray, orange, mauve, brown, black and almost every shade of green from light to almost black. The most precious is Imperial Jade, a pure deep green similar to emerald, found only in Burma. Jadeite is opaque or transparent with a specific gravity of 3:30 to 3:35 and a hardness of 7. Its glassy to pearly luster can take a high polish. The most important source is found in northern Burma where the stone is found in solid rock, the only place where it is found so, or in large boulders. Jadeite is also found in Europe, Asia, America and Africa.

Nephrite is like jadeite with the following exceptions. It is chemically composed of silicates of magnesium and calcium. It is opaque with a specific gravity of 3 and a hardness of 6½. The glistening, greasy luster appears after polishing, but it does not take as high a polish as jadeite. Color variety is less than that of jadeite. It is found in gray, green, beige, yellow and black. The most precious form is the "mutton fat" jade, a creamy white with a slight grayish or beige color, so slight it is hardly noticeable. A green "spinach" jade is quite popular. Nephrite is usually found closer to the surface of the earth. It is found in crystalline

A small god-like head from a Pre-Columbian culture is well-worn from frequent handling. (2")

Pre-Columbian jade was more precious than gold, but the carving was simple and gross as shown in this pendant. (2")

schist in Eastern Turkestan, China, Transbaikala and New Zealand. It may occur in other localities but only in small amounts, and only in loose boulders in alluvial deposits.

But such scientific information must not let us forget that . . . "There is a magic about jade that seems to elude man's definition, that sets it apart from all other stones, a mystery that lies beyond man's appreciation of its rarity or the skillful carving of its surface; that entices and comes close to revealing itself when man handles the stone of heaven."

"Benevolence lies in its gleaming surface
Knowledge in its luminous quality
Uprightness in its unyieldingness
Power in its harmlessness
Purity of soul in its rarity and spotlessness
Eternity in its durability
Moral leading in the fact that it goes from hand to hand without being sullied."
. . . Jade, the precious stone of heaven.

Author unknown

Gretchen Sibley, Museum Education Specialist who writes on myriad subjects, has recently returned from a tour of India and the Orient where she was able to look at some very famous collections of jade.

Frogge Stoles and other Inperfections of the Earth

by **William Emboden**

Mushrooms have always captured the fancy of imaginative men; they seemingly arise from nothing, grow at a rate of as much as six inches in an hour, and have forms and odors that have suggested a host of anthropomorphic names. Whether one finds these "earthie excresences" loathsome or looks upon them as a possible meal, one must acknowledge them to be one of the most bizarre products of nature.

The distinction between toadstools and mushrooms is not botanically sound. The former name is derived from "frogge stole" (Bartholomaeus Anglicus, *De Proprietatibus Rerum,* 1398) which became "tode stole" in *The Grete Herball* of 1526, both names referring to any of the larger fungi, but in the latter case specifically applied to those considered to be poisonous. The association doubtless derives from the notion popular in Shakespeare's England that toads in general were venomous creatures and the habitats of toads and fungi were the same. Beyond this, some fungi such as *Amanita muscaria* bear flecks on the cap similar to the lumps on the backs of toads. A further similarity was discovered only recently when a chemical analysis of the fly agaric revealed it to contain a narcotic principle, bufotenine, found previously only in the skin of certain species of toads! Mysteries have always been associated with fungi, for their forms and properties are many. In the Midwest of America one may find species of *Calvatia* as large as pumpkins, these being known as "Puffballs". Occasionally one encounters clusters "earthstars" that frequently look like sea creatures or as is the case with *Geaster fornicatus* like little men in questionable positions. In a forest at night shelves of fungi hang from rotten trees and give a phosphorescent luminescence that is most eerie and has been used as a light by ancient peoples. Delicate species of *Coprinus* emerge at night only to deliquesce in sunny meadows at midday. Under the ground in western Europe there grows "an evil ferment," as Nicander referred to the truffle in 185 B.C. this being one of the most delicious and pungent of the fungi. Another form which has created blushes and astonishment is that assumed by a group known to botanists as "the phalloid fungi" for the reason of their very close resemblance to a penis. More delicate are the tiny bird's nest fungi which look like a series of small bird's nests with clutches of eggs. Or the fabled fairy's ring which appears as a halo of fungi in grassland after a rain. These occur from a radiating underground series of threads known as hyphae or mycelia.

Because fungi are often found on dung or in areas where rotten materials have accumulated, the people of Brittany believed that it was the spontaneous generation of toads and mushrooms from rot that made both so loathsome. The Goths concluded that rings of fungi came from the spittle of elves who were working their mischief by spitting, thus creating mushrooms which would spread all manner of disease. The French were historically cautious with mushrooms, using only a few that they knew well, for they were acquainted with tales from ancient Greece relating horrendous mushroom poisonings and they had witnessed these among their own people who had been injudicious in selecting fungi to eat. Thus we find a great French writer Rabelais portraying Dido in Hell with the task of selling the loathed "mousserons." In this century tales have been told in France of "demon's eggs" which engender disease and take the form of a phallus. A religious sect known as "Our Lady of the Tears" almost beat an Abbe to death in hopes of driving diabolical possession from his body, for they believed that the Abbé had sent a flock of birds to Bordeaux to defecate in the garden of the founder of their sect, for he had found fungi "of obscene shapes which emitted such appalling odors that those who inhaled them were smitten by horrendous diseases. A most difficult thesis to prove; thus, those who had attacked the Abbe were incarcerated.

While this manifestation of a phalloid fungus offends Western sensibilities, natives of New Guinea may sit for hours contemplating the wonders of *Phallus indusiata* which bursts forth from a structure looking like a pullet's egg and in a matter of hours takes on the form and size of a phallus bearing a reflexed indusium looking like a lacy foreskin. Such protuberances become semi-sacred manifestations. Most of these phalloid fungi have an odor of carrion at maturity and some form a sheath of slime over the cap attracting flies which will carry away spores. Euopean peasants used to bury the phalloid fungi, believing them to be a source of cancerous diseases. A more severe measure was taken by a woman in Victorian England known affectionately as "Aunt Etty" for reason of her protective interest in the well being of her covey of girls. She would go into the meadows and forests and seek out these horrendous forms; with a club she knocked them from the earth and then with gloved hand she would collect them and cast them into a bonfire, preserving the virtue of Brittania's fair maidens.

The Greeks, noting the similarity of certain of their fungi to sponges, called them just that—"sphonggos"—from which we derive the cognate fungus. The group of fungi known as Ascomycetes to mycologists do indeed resemble sponges. The Greeks had a considerable knowledge of fungi and named the city of Mycenae after a fungus. "Mykes" applied to any knobby structure, and legend has it that when Perseus received the kingdom of Proteus he lost the head or cap of his sword and from this founded the city of Mycenae. An analogous story relates that Perseus drank from the flowing water of a mushroom and pleased with its flavor gave the city its name. Not that they were unaware of the poisonous fungi, for Euripides records a mother and her three children strangled from eating poisonous fungi; suffocation is one of the manifestations of such hideous poisoning. Every Greek writer spoke of the dangers of fungi so that wealthy families had a mushroom taster who staked his life on his ability to discern those dangerous species.

Agrippina and her son Nero conspired to poison Claudius Caesar with mushrooms knowing his predilection for these tasty morsels. The mushrooms passed through the inspection of Halotus, Claudius' eunuch taster, because of the slow-working nature of the poison. Claudius was said to have been assumed into heaven, which obliged the co-conspirator Nero to pronounce fungi "food of the Gods"— a name by which the Indians in Central America knew them at this time in a completely independent tradition.

Italy profited from Greece's experimentations with mushrooms and they became

quite a popular dish in her early cities. Herculaneum (buried in 79 A.D.) contains frescos of fungi resembling the edible *Lactarius deliciosus.* In neighboring Pompeii species of *Boletus* (probably *Boletus edulis*) were prized. Petronius Arbiter in his *Satyricon* has the gourmand Trimalchio (who is remembered for history's famous repast) sent to India for "seeds" of *Boletus.* Of course mushrooms do not have seeds but spores; this discovery, however, had to await the advent of seventeenth century lenses. The multiplication of fungi puzzled everyone. They had not found it possible to sow and reap these "earthie excresences" as they did their crops, and no seeds were ever found.

Even the English Botanist John Ray in the mid-seventeenth century, chancing upon *Nidularia* or some similar bird's nest fungus, was bewildered by what he took to be a tiny nest with its clutch of eggs. For want of information and with some decided jest he observed in Latin, "one swallow does not make a spring." Could it be that this was a peculiar exception in the vegetable kingdom? If one were able to believe the account of a Monsieur Goedart it would seem so, for he claimed to have observed, under careful scrutiny and for two successive years, that these "eggs" when "cherished by the sun" sprouted feet and began to live as birds. Not since the barnacle tree of Gerard had anyone perpetrated such a dastardly canard. To botanists, the "eggs" are spore sacs or peridioles, each filled with thousands of tiny spores and the entire structure is closely related to the puffballs.

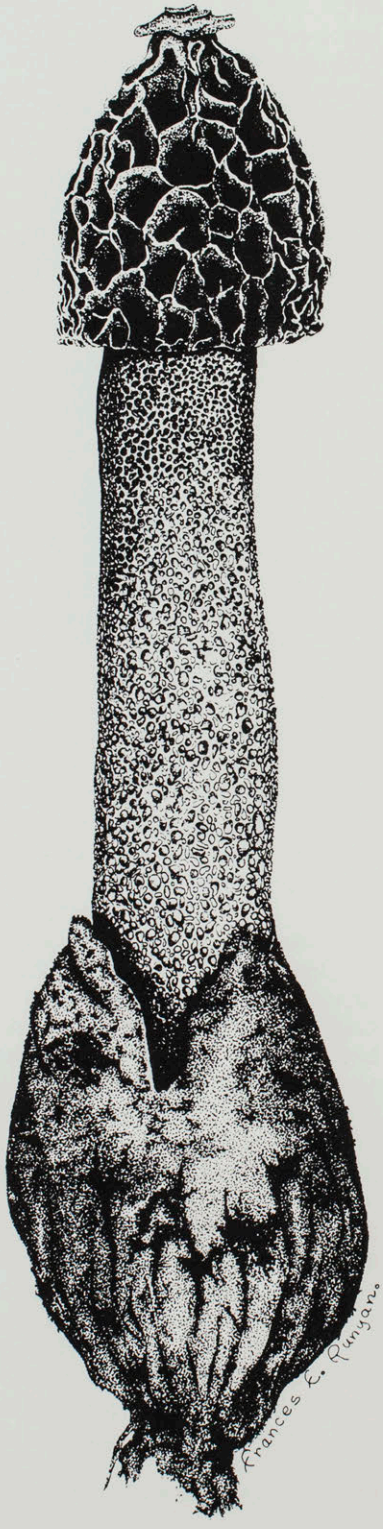
"Like the mortars of the British militia" some observers characterized the explosive force by which the shooting fungi *Sphaerobolus* and *Carpobolus* send their balls of spores hurtling from the fungus to a site some feet distant. The cannon ball is a sticky mass of spores, a glebal ball, surrounded by mucilaginous layers which cause it to become attached to whatever it happens to hit. Peculiarly, this takes place on moist days and the mass shoots in the direction of the strongest rays of light. A formidable fungal weapon.

And what did the East think of these strange manifestations, the fungi? At least one took on a preeminent position as an omen of good fortune and long life; this was the Ling-chih, a woody fungus *Ganoderma lucidum.* Usually appearing as a dark twisted stalk bearing one or more acentric, overlapping oyster-like caps, the fungus is quite a large (one foot or longer) and handsome production. It is peculiarly bimorphic and a second form is that of an antler-like form suggesting an elk. A legend of the first century. B. C. relates that *chih* transported by a raven conferred life upon a man three days dead. What a wonder, this mahogany to ebony colored growth supporting oyster shell caps or with the appearance of a stag's horns. It was used as a decorative motif designating good fortune and appeared on fabrics and ceramic works. In the year 109 B. C. Emperor Wu of the Han dynasty found an antler-like form growing from the inner chambers of his recently refurbished palace. It was a ravishing growth of nine bifurcate lobes. As this was a sign from heaven, he responded by composing an ode to his *chih* in which he refers to it as "the mysterious breath . . . this miracle." This miracle was doubtless the result of moisture and unseasoned wood bearing spores, but we should not attempt an unromantic explanation to such a poetic event; instead, it is best to mention that he granted amnesty to all prisoners and presented families in his land with meat and drink. Further, the ode of Emperor Wu, written to his favorite fungus, became one of the nineteen ritual odes sung on occasions of state and at festivals. In this same dynasty a stone carving shows two shamanic figures replete with horns and wings kneeling like wraiths; behind one of them a *Ling-chig* flourishes, while above a raven flies. Seldom, if ever, has a fungus received so much adoration.

Perhaps the ultimate interpretation of a fungus was that of a Mr. G. Seger who in 1671 published the most fantastic engraving of a fungus ever seen by man. Accompanying a brief note on his discovery of "Fungus Anthropomorphos" is the cut of six ghostly figures seeming to emerge like the ectoplasm of a seance and taking the form of little men with their hands, arms, fingers, torsos, and in one instance the detail of a face is figured. While the mycological interpretation is that of a decomposing body of the fungus *Clathrus,* it would be more appropriate to leave it with the wonder experienced by Emperor Wu,"—this miracle.,"

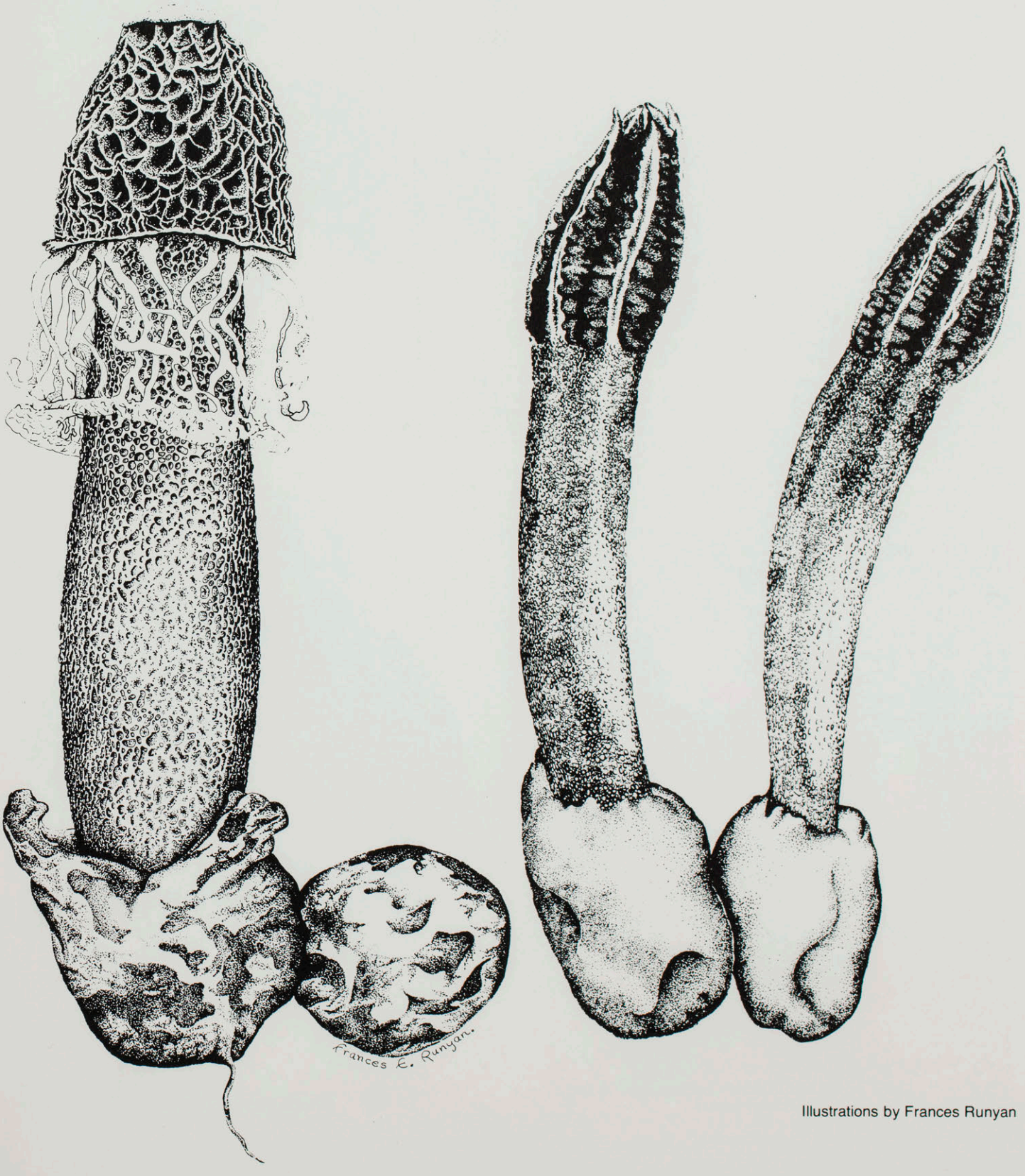
William Emboden has long been interested in bizarre plants and has written a book by that title published by The Macmillan Co.

Phallus impudicus, "the stinking phallus" for which an Abbe was attacked

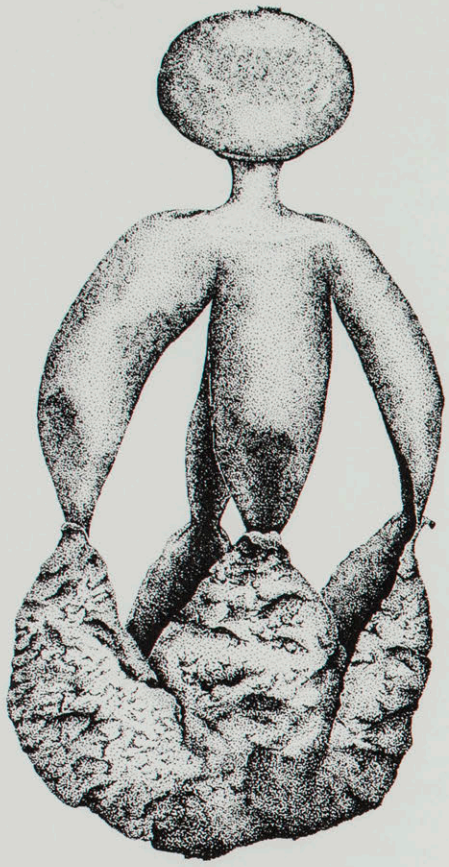


Phallus indusiata, a semi-sacred mushroom in New Guinea

Lysurus mopusin is one of the "stinkhorns" that is considered a gastronomic delight in Britain; in China it is a cure for ulcers.



Illustrations by Frances Runyan



Geaster fornicatus, an earth-star whose name is self explanatory

Cordyceps militaris, the "vegetable fly" is in reality a fungus parasitic on the pupae of certain caterpillars. It is a celebrated medicine in China.

Ganoderma lucidum, Emperor Wu's miracle

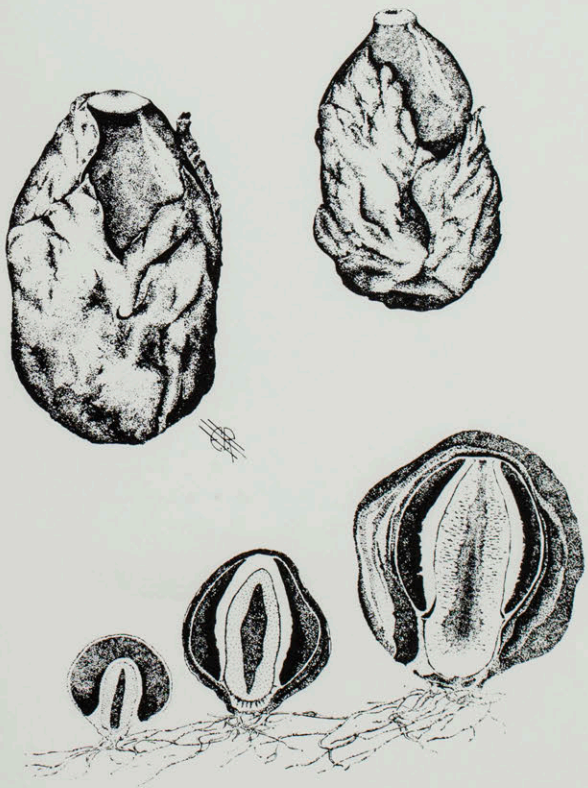
Clathrus rubra, the genesis of "fungus anthropomorphos"

Clavatia gigantea, a puffball

Cyathia striata is one of several fungi known as "bird's nest fungus"

Boletus species (Courtesy of Miss Laurel Woodley)

Fomes, a "shelf fungus (courtesy of Dr. Charles Hogue)



Demon's eggs, the underground precursors to *Phallus* species

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Museum Alliance Membership

There is something in it for everyone! You are invited to become a member of the Natural History Museum Alliance, to participate in its programs, to receive its publications and announcements.

Membership privileges and pleasures include:

1. Subscription to the Alliance TERRA
2. The monthly CALENDAR OF EVENTS
3. Family participation programs—NEW DIMENSIONS TO DELIGHT—tickets available only to members
4. 10% discount on most items at the Museum Bookshop and Ethnic Arts Shop
5. Invitations to previews and receptions for new exhibitions and to meet lecturers
6. Program of benefit for children
7. Group travel program

Memberships are available in the following categories:

Active	$12.50
Contributing	$25.00
Sustaining	$100.00
Life	$500.00 (single payment)

Make checks payable to: MUSEUM ALLIANCE
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Los Angeles, California 90007